



# cinema

paper

NAME OF ACTOR CHARACTER IN BLOODY GUTS

## ***Così* Therapy**

Louis Nowra, Miramax  
and an All-Star Cast

## **Her Brilliant Career**

Jacqueline McKenzie  
on Stage and Screen

## **Dad & Dave**

Everything Old  
is New Again



# COSI

EDITED BY  
NICHOLAS BEAUMAN  
ON



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After *Graveyard Book*, *Bohdy Parn*, and *Spoorwood*, director Blank jetties returns with *Case*, a comedy about a shaman therapy center in a psychiatric institution. Adapted from the award-winning play by Louis Mura, the film has one of the most extraordinary casts ever assembled for an Australian film.

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happy hour, Latham provides the definitive discourse of what films and directors will be celebrated or damned over the next twelve months. Jon Papsider reports, back on high profile, feuds between prize-winning directors: the mixed reception to the new batch of Australian films, and the rare look-alike of the elements of cinema on show.

10

JACQUELINE M. KENNEDY

**Abstract**

**THE QUALITY OF THE DATA**

At just 27, actress Jacqueline McKenzie is being touted as the fresh, new face of Australian cinema. Her diverse performances in such recent films as *Swampy Swamp*, *This Won't Hurt a Bit*, *Traps*, and *Angel Baby* have brought her national acclaim. McKenzie reveals her passions in a candid interview.



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## Miracles of Light

Slawomir Idziak photographs Toni Collette in *Lillian's Story*. He talks to LINDSAY AMOS about his life's work and what being a DOP really means to him. PAGE 22

# cinema

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# inbits

NEWS, VIEWS, AND

## PRODUCER BECOMES FIRST RECIPIENT OF PFC SCHEME

What former producer Paul Wilson has become the first recipient of the PFC's Producer Scheme (formerly known as the PFC's Producer Scheme) is a film production company that has received the award for its production of the feature *Lady Bird*.

Lady Bird was produced by Wilson's production company, which is a production company that has received the award for its production of the feature *Lady Bird*. Wilson's production company is a production company that has received the award for its production of the feature *Lady Bird*.

The scheme was introduced by the PFC to encourage the production of feature films and to provide financial support for the production of feature films.

## AUSTRALIAN SHORT FILM WINS JURY PRIZE AT CANNES

Australian short film *The Last Days of Pompeii* won the Jury Prize at the Cannes Film Festival in 1988. The film was directed by John Peacock and was produced by Guyton.

John Peacock, who directed the film, said that the film was a production of Guyton and was a production of Guyton. The film was a production of Guyton and was a production of Guyton.

The film was a production of Guyton and was a production of Guyton. The film was a production of Guyton and was a production of Guyton. The film was a production of Guyton and was a production of Guyton.

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Wilson's production company is a production company that has received the award for its production of the feature *Lady Bird*. Wilson's production company is a production company that has received the award for its production of the feature *Lady Bird*.

## APC IC0 APPOINTMENT

The Australian Production Company (APC) has appointed John Peacock as its new president. Peacock has been with the company for many years and has been a key figure in its success.

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and used by Research Management Systems.

Research Management Systems has developed a new system for the production of feature films. The system is designed to help producers manage the production of feature films more effectively.

## FLIMMNEWS FOLDS

The Australian Film Commission (AFC) has announced that it will be folding. The AFC was established in 1969 and has been a key organization in the Australian film industry.

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## SOUTHERN STAR AND FILM AUSTRALIA ALLIANCE

The Southern Star and Film Australia have announced an alliance. The alliance is designed to help the two organizations work more effectively together.

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early in the history of the Australian film industry.

The Australian film industry has a long history. The industry has been a key part of the Australian cultural landscape for many years. The Australian film industry has a long history.

## SCREEN EDITORS' GUILD

The Australian Screen Editors' Guild (ASEG) has announced that it will be folding. The ASEG was established in 1969 and has been a key organization in the Australian film industry.

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## LITTLE HORRORS: CINEMATIC STILLS AND ANKIOUS STAMPS

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# C



Director Mark Jaffe  
interviewed by  
Margaret Smith

Lewis (Ben Mendelsohn) is at a difficult time in his life. Lucy (Rachel Griffiths). His sponging friend, Nick (Adrian Pasdar) in order to earn money, Lewis gets a job directing patients in a psychiatric hospital before and the institution's overseer, Errol (Colin Firth) Roy (Barry Otto), a domineering manic-depressive, d



# S



...e. He has dropped out of university and is having problems with his girlfriend, (Ben Young), a young theatre director, has moved uninvited into their house. In ...ts in a pilot therapeutic drama programme. However, Lewis has never directed ...els), is a jaundiced nurse who hates the trendy idea. To make matters worse, ...demands that Lewis direct the patients in his favourite opera, *Così Fan Tutte* ...

# COSI

**S**ince directing *Glorious Dolly* there (1988) and *Spontaneous* (1991), Mark Joffe has read literally hundreds of scripts. He is very careful about what his choices to direct, so it wasn't until he saw Louis Lomax's loosely-anthropological play, *Così*, that he felt he'd found the right project. (Lomax's deceased father & Sullivan's *Tru* by Jerry is a prehistoric recreation in the 1930s.)

Joffe joined forces with Lomax in finalizing the screenplay. The film updates the play to the present, and has an incredible cast, which also includes Tom Cullerton, Paul Chubb, Kerry Walker, Jack Warner and Adam Young.

## How did you come to direct *Così*?

I was approached by [producer] Richard Penman. We looked over the play two or three years ago, and thought it could make a very nice stage film.

I'm always on the look out for anything that doesn't come off as a morality. You get so many scripts that are either formula-driven or didactic, talking in an original form, or with no camp and little, sometimes.

Nothing really happened for quite a few months, though, because I was working on other things. Then Richard and I talked to Louis [Lomax]. Louis and I got on very well, and seemed to have the same idea of where the film script would go.

## How different is the film script from the play?

Remarkably different, though the essence hasn't changed. The major difference was the film is now set in the 1990s, whereas the play was set in the late 1940s and early '70s, with the Viet war war as the backdrop. Louis and I decided that modernizing it would give it greater poignancy, and more relevance to contemporary life. It also took more time to play on someone's attitude to this particular era, especially given a lot of films on them were coming out.

At the same time, we lost the positive effect of having something significant like the Viet war war as a backdrop. We tried to utilize other things. There are many other problems going on now involving psychiatric treatment and hospitals, and people generally growing up. There were enough issues to deal with.

## Presumably, you felt the very patients are left in psychiatric institutions today is not all that different from the 1970s.

It has happened quite a lot. We filmed at a couple of hospitals, and none of the patients were being transferred to more modern facilities. These actual surroundings and treatment seem to be a lot more modern, and are probably more beneficial than 20 years ago.

## Were the patients' patients at any of the mental institutions you shot at?

Yes, at Chelmsford Hospital. We also saw quite a few patients who we did not mention. The

hospital staff and the administrators were very co-operative.

It wasn't very filming on small locations. You had to be very sensitive about how you approached it, and quite respectful with the patients and staff. They are not all you're not being honest.

It was a great tonic for the film to have the legitimate physical characteristics of an actual psychiatric hospital as well as with. We checked quite a lot, but, but hopefully no one will notice.

In *Spontaneous* you commented on the way most art industry develops people. In *Così*, you're telling a hopefully a satisfying story which also has an edge of social comment.

There is some slight morbidity, but I don't think there's any profound analysis of human psychology in *Spontaneous*. I don't think it's superficial, but we certainly didn't go into the analysis of ourselves.

In *Così*, we don't really get into the issues. You just have the issues and say, "Oh, that's what we're going to do with psychiatric hospitals." It

doesn't really touch on that. All we do is try to take a human perspective when dealing with these patients. Without being too profound, we touch them with some respect and dignity.

We found a lot of the patients have a non-durable sense of humor. They are just like normal people. They can have a slight problem, either chemically-induced or hereditary. We tried not to deal with them for the sake of laughs. I hope the script perhaps there is a very realistic but very humorous way, and that the perspective comes out of that.

## But it does attempt to increase one's understanding of these people's lives?

It should. It should. We definitely don't portray them in an idealized way, although so many of the things they do are quite ideal.

## Do the so-called "normal" people in your film also behave in idealized ways?

Yes, because that happens all the time. One can communicate with these folk, you start to believe







For *Late*: Matt (Plemons) Hotel, Ang, John (Huston) Colletti, Cherry and Harvey (Plemons).

Left (above): Gus (Josh Wexler).

Left (below): John.

Like Jesse Plemons as Cherry (in *above*):

Yes, Jack hasn't done a film for a long time and this is something completely different for him.

Obviously, I think the cast is really good. I'm very happy with the performances. They learned very quickly and all got so furiously, which was a great bonus for me...

Were you surprised that you were able to gather together such an excellent cast? It has many of the best actors in the country.

Well, I'm very happy to do this. The play has a very good reputation and I'm sure the camp would have attracted them as well.

The feeling is that the film will be of some quality. I'm hoping that it is, so that their both a reward.

It might have been difficult to afford so many actors on a \$2.5 million film.

Oh, I say not of budgetary matters!

I think it's like a domestic drama when actors have that other actors of a certain quality have been cast, they realize what levels you are aiming for.

The actors were very focused on getting their parts. It is only a big ensemble cast, and we couldn't afford to pay them what they would normally get, so when they normally deserve.

Ben Mendelsohn plays a very interesting character. This is one of his first adult roles.

Well, he is an actor. He's not that young any more. After *Spotlight*, I told him he should be focusing on more adult roles.

Ben was very talented and enthusiastic about his part. He is a really easy-going actor, so he was under great pressure. I think he made through a very well, and looks very good in the picture.

The part of Nick (Josh Wexler) has been very important. You've made him more important.

Yes, I think he is more relevant. The social media aspect of the character wasn't something that we wanted to pursue in the picture. So, we gave Nick more of a personal relationship with Lewis and with Lucy (Rachel Griffiths), Lewis' girlfriend. There is a bit of a triangle going on.

What we tried to do was write a parallel between the story of the open and what was happening on their. Hopefully, it is subtle and not too heavy-handed. It's the old adage: life is art, life comes out, usually.

Did you cast Tom Collette and Rachel Griffiths after having seen *Milk* or a *theater*?

No. Tom's first part was in *Spotlight*, years ago.

definitely. It was a great eye-opening exercise for me, and no doubt for anyone who has had to deal with it.

Of course, this is all based on Lewis' experiences when he was a younger man. Lewis had two grandmothers who were so institutional and he also went through a similar process when he did some drama therapy with psychiatric patients.

We had some long talk to do with Lewis and we tried to make it a bit more of a social event. It is interesting, as anyone who saw the play would know, but it's not for the cinema.

How many drafts did Harvey do?

There were four or five major rewrites, but we constantly kept working on the script, as most people do. Lewis is very good in terms of analyzing where the discussion were leading and quickly getting the ideas down on paper, despite being a very busy man.

Did Harvey visit the set?

He came once, I think. He was quite exposed

in that of the film doesn't work, though it will, he can just say, "I won't say that! I won't say that!" [Laughs.]

Lewis did so much good work beforehand, and I was more than happy to take it to the next step myself.

The play had some great stage and screen actors, such as Harvey Keitel and Ben Mendelsohn. You cast some of them in the film.

We went through a very extensive casting process. I'm a great believer in screen tests. We didn't screen test Harvey, however. I thought he was just absolutely perfect for the role (as Gus) and there was no need.

We did extensive casting for nearly every other character, because you have to give actors a chance to show what they can do, even for some low key parts or roles to do a test.

We happened to choose a few people who had been in the play, as well as a lot of different people who weren't. Your first reaction may be one of surprise as to who plays certain parts.



# COSI

Alison Barnes, who is a marvellous caring person, and I looked at a lot of people for *Sponsored*. That's how we found Tim.

I knew Tim before we started this project and she was very determined to be in it. She was one of the first we screened and she is just fantastic [on film].

As for Rachel, she was simply the last person for her role. *Martha's Wedding*'s success didn't play a part in it.

**Actors have been awaiting lately and talking about how much understimulated casting. That type of casting is something you appear to have resisted in *Così*.**

Absolutely. Tim Collette plays a judge in the film. Now, when *Martha's Wedding*, you wouldn't think she would be the girl you'd look at first for the part.

We have a wonderful cross-section of Australian actors and people who have seen the film think the actors look very comfortable on these roles. In other words, it's before when they are quite naïve, and forget that they are these actors up there, which is very important.

In a recent interview, Barry Otto said that he felt he was only now coming into his own and being recognized. He had to wait a long time.

Barry is an exceptionally fine actor, and a wonderful guy.

In Australia, we are influenced so much by the material we do, and there isn't a lot of great material out there. You sometimes have to do things you normally wouldn't.

In the past few years, I've tried to avoid doing that, which means not doing anything for a while and concentrating on projects that I really like. For a working actor, it must be really difficult.

Barry returns to the stage between films, which must be a great benefit for him and his psyche. But on the film scene, after *Blue* [Ray Lawrence, 1981], he did a few things that didn't get recognized or released. It's just the nature of filmmaking.

Now there seems to be a few interesting projects going around and he is up there being cast in a great variety of roles. He did a wonky short job on our film, and I'm sure he's doing equally well on other films.

**Was taking a few years off very hard for you financially and emotionally? It must be difficult for a director to sustain energy and motivation for a project over a long period.**

This project came about quite quickly, in a two-year period. Before that, I was working on three or four others, one of which was very close to being ready to go. I was also being offered quite a lot. Only now I expect can push forward. All the others I said "No!" as didn't turn out that well, which is good. We are always going to get lost.

I don't know where the last three or four years went, but certainly I was very busy with a variety of things, including travelling and working overseas on different things as development. You have to give yourself a base of things you really like to do. If you are occasionally and financially secure, you can choose to do the things you want. There is nothing better than doing a film that you really enjoy, rather than having to do it for the money — and making money later. But maybe that's what I'll have to do after *Così*. [Laughs.] You just have to be realistic about your place in the process.

**How much work is happening at the moment?**

I workshop every project. On this, we did two weeks. It was of great benefit, because there were so many other people I had no connection to. It wasn't so much the perfect situation, but just getting a rough line on each of the characters. Having the whole cast there, and discussing things quite freely, was a huge advantage.

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# International

Continued from previous page

## Film, Cannes

by Jan Epstein

the water mirroring of the open waters itself.

*Underground* is a very different from *Otello*. (Cao Zhenyi and producer, Karmine's open career more than 50 years of Yugoslav history—beginning with the bombing in 1945 of the Belgrade zoo by the Germans to ban breeding springs, and ending in the present. The story follows several generations families hidden in underground tunnels beneath the bombed city, who are involved into making arrangements for the Roma since 20 years after the war is over.)

Karmine's script attack on the forces making his country apart is both carefully funny and tragic. By focusing on three very different families—the communist, Markov, the parents' blackly and the and neo-fascist first—he locates the roots of the conflict in the unavailability of human nature. For the film is marked by homoeroticism and openness and it has a surrealistic score scored in Gypsy music which affects life and reflects its ideal desire.

The film's first cut was not known in length. Karmine managed it to three times for its complex score, but agreed the film could benefit from further editing. "I listen to my critics," he said.

Of all the national groupings in Cannes, Brazil

film made there comprising its. (He is also selected for official screening with all other features, making risk about the reveal of the French film industry. After years of neglect, and in the wake of such world wide success as *The Gypsy Game* (Mark Jordan, 1990) and *Four Weddings and a Funeral* (Mike Newell 1994), it seems to have generated government circles that share a no commercial market for most formulaic, well working films with screening issues.

Christopher Harrison's *Corrosion* was passed up in Cannes edition of Venice, which did mean damage to the critic who praised the piece (Derek Elly) than it did for the film and for in England during World War I, the lyrical film about the strange passion of Denis Corrosion (Karmine Thompson) for his prophetic Lyric-Savoy (Jonathan Pryor) was the Prix International Macdonald (First Actor) for Pryor, as well as the Prix Spécial de Jury.

Harrison wrote *Corrosion* 18 years ago, and has been trying ever since to get made. He was fascinated with the story in the 1940s and wrote a first screenplay, courtesy of Warner Bros., which was ultimately in producing in *Clash of Desperation*, Harrison decided to direct it himself. "It's difficult raising money

for a story about a girl who falls in love with a fugitive and kills herself," he said at his press conference.

All the film's characters are subtly and comically played by a strong cast. Pryor's characterization of the eccentric biologist is particularly complex and moving—the is no unambiguous gay passion. The script is genuinely funny, and the whole is rhetorically linked scenes, aimed for the character and events in the couple's life.

*Corrosion* recalls the elegance of literary art pieces such as *Mrs. Dalloway* and *The House of Mirth* (Alan Rudolph, 1994) and *Two and Two* (Brian Kober, 1993), and characters move in their sentences in which baroque lovingly measured with great music release. Michael Nyman's score cuts through the film like a storm. "I felt I was making portraits of the characters," he said. "It was very different to [Frank] Capra's, where you make music for the room."

Nicholas Hytner's trip comedy, *The Wedding of King George*, shows up all departments. The script has been considerably adapted to the screen by Alan Ben, not from his play, and Hytner, a theatre director who makes his feature film debut after directing the stage production, is in full command of his new medium.







Queen Elizabeth, King George and Lady Elizabeth in *The Children of King George*.



John Heston, dressed in Prince George. The other kids.



A Day After Tomorrow. Olivier's face.



John Heston, dressed in Prince George. The other kids.



The Children of King George. Olivier.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.



Queen Elizabeth and Prince George. The other kids.

11:15: The film is peppered with Tzatzoukian-style dialogue, and then it cuts to a scene from such actors as John Heston, Robert Marston and Gabriel Byrne. Shot in black and white, the film is worth seeing – for its style, even if, although it's not in this film, it's not worth seeing the man in the film's premiere who lived into the 1950s and called "Tzatzoukian, just!"

Most disappointing were two big-budget American films: James Ivory's *Jessie* in Paris was launched with much fanfare, but the film took like a lead balloon. Starring by Ruth Brown, Audrey Hepburn, and several other stars, it depicts Thomas Jefferson as fathering a child by his negro slave (Thelma Houston), while the American Ambassador to France during the early days of the French Revolution.

The film was strongly attacked in the U.S. press for playing with historical facts. It barely holds water with the Cannes critics who accused it of being dry and dull.

John Heston's *Day After Tomorrow* was received more poorly. A political film about the atrocities committed by the ruling military junta against those

who supported, during a dictatorship, a coup against a young American woman, Laurence Olivier's *Day After Tomorrow*, who comes to terms with a tragedy in her own life by becoming involved with a woman.

The film is a passionate call for the world to pay attention to what is happening in "America and there" and the film is not to be moved, as feel they have lost and something. But giving plot conventions, some shaky performances and tendency to simplify complex issues presents beyond *Day After Tomorrow* from being much more than a message movie.

The festival's most controversial film was *Gold*, a powerful first film by photographer Larry Clark which follows 24 hours in the lives of a group of hip young people addicted to sex, drugs and booze – saying that gives a lie. The film was so good by Heston's name, who was a 19-year-old high school dropout when he wrote it as Clark's first feature.

Clark wanted to show the other side of teenage life – the side that adults don't want to know about, and should. The story centers on Jeff (Clark's first partner), whose specialty is deliriously hard, adolescent vagues, and later (Vivian Dandridge), one of the many who discovers the film's positive

after only one encounter with him. The spirit of *Gold* hangs like a toxic bomb over the film, as they hip-hop like flies from one to the other, an appealingly grotesque that they are during each death.

*Gold* is a superbly confident, fearlessly honest picture that will cause some critics to think you know the face of its audience – most of the actors were kids recruited from the park. Some scenes are so sensitive you'd never see it was all improvised. Clark has been criticized heavily for showing things as they are, without moral commentary. Several of the young actors who play vulgar kids under age, while Clark claims it's not the case. But the kids speak for themselves – 40% of American teenagers have had sex by the time they are 14 – and the film deserves to be widely seen.

The most impressive French film at the Festival was *Mathieu Kassovitz's La Haine* (Hate), which was Ben Duvieux Wyman and directed by Kassovitz, and shot in black and white, this is a hard, honest, raw, raw, angry film about three friends – an Arab, a Jew and a Moroccan – who are unable to extricate them selves from a vicious cycle of hate when a policeman joins one of their friends to death during a riot, as it



French kissing, pinches, kisses, and conversation with Clio Ota, a hard-edged woman about a foot and a half taller than me, a pale, young woman who is not quite a virgin, but who is the father of her tribe.

[illegible]

**O**n the home front, there was no South Atlantic (see Latham, 1932) or *The Adventures of Priscilla, Queen of the Desert* (Stephen Elkes, 1994). Richard Wagoner's big le-bowditch column, *Bo's a Whoddy*, tried to fill the breach, but couldn't temperate the same heat, although series of on-sale to Marquette met a lukewarm take in the syndicate. More successful critically was *All Men Are Lovers*, by time-time director Gerard Lee (who co-wrote *Queer as Folk* with Jane Compton), and Gregor Jordan's short film, however, which won the Best Gay film.

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SPECIAL  
ANNOUNCEMENT

# The World of Jacqueline McKenzie

At just 27, actress Jacqueline McKenzie is being touted as the fresh, new face of Australian cinema. While the films in which she has appeared to date — *Romper Stomper* (Geoffrey Wright, 1992), *This Won't Hurt a Bit!* (Chris Kennedy, 1993) and *Tape* (Pauline Chan, 1994) — have not all met with universal acclaim, her very diverse performances have. From the abused, epileptic Gabe, moonstruck between two slanders in *Romper Stomper*, through the liping southern English beauty queen who falls for a dancer in *This Won't Hurt a Bit!*, to the coquettish child-woman caught on the edge of a couple's sexual confusion and the Franco-Viet Minh war in *Tape*, McKenzie has shown a marked desire for cinematic type-casting.

MECKENZIE, 1974, CAREER HAS DEVELOPED ON TWO-ROLES THEMES. On television, she has had starring roles in *Sea Kings* (John Pieske, 1990), *newsroom* (1991) and *The Broken George* (Cable, news series, 1994), opposite Gary Sweet, and will soon apply appear as a woman with a multiple personality disorder in an episode of *Melrose Place*.

In the movies, a string of powerful performances have also earned her an ad, rare plaudits (her performance in *Opelika* in the *British Secret Market* was described by one art journalist as being "so elegant, so polished it could have cut glass") and the plum role of *Joan* in the Sydney Theatre Company's production directed by Gabe Salvendy.

Joan, McKenzie is about to face the big screen again in *Tape* (Goran Lindberg) and *Angel Baby* (Michael Rhymer), in which she gives a disturbingly impressive performance as the schizophrenic Kate.

## Beginnings

How did the interest in acting begin?

I was very into role playing as a kid, and I always wanted to sing. The reason that I used to cry to sing like some into performance, can't really put it into words. If you learn to perform forward's rather well, there's a potency to each song. I used to die that sort of dramatic singing.

When I was in school, I danced and did the odd play. But I wanted to be all sorts of things: a vet, a doctor, a lawyer, a biologist.

Did you get straight from school to the National Institute of Dramatic Art (NIDA)?

No, I had two years off. I went to New South Wales University to do drama, which I hated. I really wanted to act, I didn't want to talk about it. All records and no action, that's what I was. I chose to do the musical and did some odd, sang to a band and prepared for NIDA the next year.

Looking back, I would love to do the drama course, because I now have all the research.

What was good about NIDA?

I just had the most wonderful time. I often hear people complaining about NIDA, but that's typical of any institution you go to. There are always elements that can grate.

I also lived in home during the whole time and met with my old school friends, so I had a good balance. But I went out and associated with people from NIDA, but I had another life outside of it. That keeps you fresh and helps maintain a sense of humour about yourself.

At NIDA, you work and push to be really hard. Because all that, time is completely wasted. I've no doubt that people don't need to go to an acting school to learn things, but it takes me time as long as it takes you. Acting school is so condensed. Plus, you meet the most amazing bunch of people. [Joanna Oros, Jeremy Sims, Andrew Barlow and Colin Hanks are some of McKenzie's contemporaries.]

I couldn't wait to do *Joan* because that's a play who taught me at NIDA. Tony Turner. In our second year, he came to and saved us.

Several years are mentioned for having these sense of humour, because that's really for long the pressure — my sense someone can be thrown out. Tony put the perspective back. He reminded us that it's a fun thing to do, that it makes balance and magic, and that it shouldn't be a chore. You have to keep a certain lightness.

## Romper Stomper

Did you get the part in *Romper Stomper* straight from NIDA?

I did about four plays back to back. And when you're doing plays, you rehearse from 9 till 11. If there are any film roles coming along, you're just not available to audition for them. It's really the lack of the time.

Meanwhile, I had a director who was kind enough to let me sort of rehearsal to go and try out for *Romper Stomper*. I was doing *Rebecca* at the time, and then one of the film's producers up to see the play.

*Romper Stomper* had been on the drawing board for a long, long time, and it had been out and about ten million times. Apparently, I wasn't the first choice, I was about the fourth.



**ROMPER STOMPER** Geoffrey Wright, 1992  
While she as Gabe (McKenzie) just a lost little girl going and becomes the lover of her brother, Hondo (Russell Crowe). With Hondo jumps onto the audience to help in concert. (Gary Davis/Pollock) which captures the film's discomfort.



**THIS WON'T HURT A BIT!** Chris Kennedy, 1993  
Vivian Praxson (McKenzie) becomes the wife of Gordon (Jameson) (Greg Kinnear) a morally-ambiguous "counsellor" in a telephone sex service who is having a fully sexual relationship with the people who come in a try to England where he plans to live as a wife in the English population for past situation, both financial and personal.



**TAPE** Pauline Chan, 1994  
While (McKenzie) is the daughter of Daniel (David Gulp) a Frenchman who manages a rubber plantation in Indochina in the 1930s. Their lives are cut in French with the arrival of a young English woman, Lucy (Linda Kozlowski) and her husband, (Michael Rhymer) an Australian politician.



**ANGEL BABY** Michael Rhymer, 1995  
Kate (McKenzie) and Harry (Linda Lenz) who suffer from mental illness meet at a day care clinic and fall in love. They set up house together, wrapping each other in their loving embrace. Harry has an episode that takes him to the hospital and that sends her on a journey through the life of Harry.

# Make-Believ

Interview by Daniel Scott



Angelina Jolie in *Boys n the Girls*

# e and Magic

Was the violence in the film something you were very aware of as the filming progressed?

No, not completely...I was aware when we were going through the routines, but less so when we were actually doing it on the day. In some of the sequences, however, I certainly was aware of it because they were done in one hand-held shot.

There was one particular shot where we were all bloody running down the alleyway (DOF). Ron Hagan was chasing us with the camera and pulling focus at the same time. I put some when watching *Heaven* (Ronald Coney) and *Daisy* (Daniel Pollock) lay out some poor victim, and I thought, "Oh my God, that looks really painful." And then when they called "Cut," Russell pushed the victim up and patted him on the back, asking "You all right there, mate? Everything all right?" It was so needed.

The Vietnamese gang tried to work together as actors and go some sort of gang-bang group, because they only had a short amount of rehearsal time. The Australian gang did the same. And at the end of some of their back scenes, they'd get together and just put everything back into perspective.

## This Won't Hurt a Bit!

Your next four features, *This Won't Hurt a Bit* and *Traps*, didn't really succeed. What made you choose to do them?

I loved the characters. What turns an actor on is a good character and a good year. I thought they were great characters and great years.

As to whether or not they were needed, it's all relative to what you think success is and what the film is aiming for.

Then *Don't Start a War* seems to be the sibling of a particular type of comedy that doesn't come off.

I thought it was funny.

## Traps

As for *Traps*, it doesn't go successfully into the heart of the prison; it just uses Vietnam in the 1950s as a backdrop.

It is essentially about the [DeFallo's] marriage, not so much about Vietnam.

Perhaps because the book on which it is loosely based is set in Tunisia.

The book is entirely different. My character is an amalgam of two from the book—the brother and sister.

I find it hard to judge. I just go in there and do the character and hope for the best. But the experience of filming in Vietnam was magic—good maps and bad, the full gamut.

I find that happens with films every production you do a little entering a new world.

## Directors

You have worked with a diverse range of directors. What is your definition of a director thereof?

Someone who has done the work and who is not floundering. And, if they are, they are working hard from everywhere else, because there are so many bloody intelligent people on the set.

If you are having any trouble, even as an actor, ask. Someone will help you out, someone will have an idea. It's not just the heads of department, but one of the first people you meet in the morning, under up and down, the people who pick you up in the car.

If you have a really difficult scene to do that morning, then you were the first A.D. to have told the person who's picking you up, "She might be a little bit nervous today, so go try around these curves. Don't drive at a 130." It's all about communication.

Karen Verway (the make-up artist on *Shek* and *Angel Baby*) is probably one of the most important people on a film set for me. She's not only read the script, she's read it two times. She knows exactly what scene I'm doing and can tell by the look of me whether or not I'm shooting myself. She's a magnificent creature to have around on the set.

## Angel Baby

How did you research for the part in *Angel Baby*?

I put on as the medical woman of the Henry and pulled out books.

With schizophrenia, there are a million conflicting explanations. In the 1940s, there was even a school of thought that it was because of moths or not breast-feeding—or if there isn't enough milk associated with bringing up children.

It's more can be quite late. You could have a normal, healthy, usually adjusted child—smiling, happy, bright—who's getting a grade ten day and then starts slowly deteriorating. Within a year, they would completely socially retreat—retreated because they're having visions and dreams.

There's a great responsibility you must feel if you are playing a character like Kate, especially to a role that purports to show how schizophrenics really suffer. You don't want to do the people suffering from the disease any more disservice than has already been done there.

Kate doesn't think she's mad. She has her own logic that appears illogical to other people. But she knows what she's talking about, she knows how she feels. There's no confusion there. I hope that one thing that we do through *Angel Baby* is give the disease that there are real people.

When I first went to meet some people who had schizophrenia at the Gladesboro in Melbourne, I'd done a hell of a lot of research and everything. I'd leave with me not go be afraid of these people. But the day I went, I was really scared. The last they were to race and welcoming made it a wonderful experience. It just goes to show you can't do it all from the books.

Have you ever known anyone personally who was schizophrenic?

Yes, but I didn't know and I missed this. He was an incredibly gorgeous-looking bloke, incredibly funny. Slightly lanky, but she was a girl. And he's a very loving sort of person. He is very human and that's what we were determined to achieve with *Angel Baby*. It is a love story between two people who just happen to suffer from schizophrenia. It was never meant to be a portrait on the disease, it was able to be. With Kate, I kept going back to her courage. I mean, the most serious guy—me, not just some guy, the most I could be afraid of—and the script will be love and the reality. To be able to do that anyway, let alone if you as both suffering from schizophrenia, is just so wonderful. It's something to look up to. I hope it can happen to me.

Kate takes *Wheel of Fortune* as a kind of guidance.

She goes missing through the *Wheel of Fortune* from her guardian angel, Auntie. **p54**



Angel Baby: Karen Verway and Daniel Pollock in a still from the film

Some teachers are of a school of thought that if you haven't been raped yourself, then you can't play someone who has. I just don't agree with that at all.

# A Co-Respondent's Course

Ken Berryman argues his case in "Legions of the Lost, Forgotten and Underrated Australian Cinema".

**A** Co-Respondent's Course was the first production of Melbourne's Effie Studios, the first Australian narrative film to be completed with an optical soundtrack, and part of the first of Australian full-length silent programmes to be screened in this country.<sup>1</sup> For all that, its place as part of our film history is pretty obscure.

My first exposure to the film was as recent as 1967, when it was selected by film researcher and historian Clara Long as part of a programme on "Early Sound Experiments in Australian Cinema", that year's contribution by the National Film & Sound Archive to the Melbourne CinemaScope annual calendar of screenings. My viewing of Effie's material prior to then had been confined to the usual canon of features — *My Royal Highness* (1912), *Henry's Day* (1913), *A Ticket in Zulu* (1914), *Clara Gilling* (1914), etc. — and some of the scoundrel and educational shorts.

While the shorts had obvious merit as personal record, it was hard to get too enthused about the features — all devoted by their founder, F. W. Thring — to designs with the son that view of Effie's art as represented by Clara Long as her top priority of the early silent cinema, following their initial release in wide. Long claimed that whenever Effie's retrospective screenings were conducted, the "worn of the head" were curiously absent.

Indeed, *The Undated Room* (E. A. Derricks, Dennis and George Matthews, short feature) (1910), *Daggers* (1911), *Henry's Day* (1913) and *Clara Gilling* (1914) specify all of the more aspects of how Thring's filmmaking in the early silent era. The same remark regularly stands, with various dialogue delivered as a series of lengthy "takes". The direction and editing are loose and unorthodox. The script are conspicuously adapted from the conventions of "live" theatre. And all of these shortcomings are further compounded by the poor quality of most of the 16-mm viewing prints currently in circulation. These prints have very poor sound, severe cropping of the frame, and frequently

poor definition. To make matters worse, the 16-mm prints are often damaged from a variety of conditions. Based release prints which were in the more than decade for Empire prints appear, leaving little room for the longer and better print Australian release versions.<sup>2</sup>

For his ultimately unsuccessful attempt to establish a permanent film studio facility

between the demands of performance on stage and performance on film, Thring's compromised the film he chose to direct himself.

I have often wondered about this inherent contradiction. Why would this entrepreneurial dynamo — responsible for leading the Australian wave chain of Regent theatres for Hyatt to the 1930s — with his first-hand knowledge of the film

business, not have confined himself to running Effie Film Productions and delegated the day to day business of making *Henry's Day* to his own hands? It can't have been a question of finance, not actually at all. With the money gained from the sale of his controlling interest to Hyatt in 1910, Thring was willing to make all of his investments in an upstart film production on a solid basis.

There are elements of surprise, the odd plot twist and the obvious large-scale impact by the early sound recording experiments in *A Co-Respondent's Course*, but this film has a degree of sophistication, an awareness, not to be found in the less Effie work. It is not as if the film has any actors who Thring and Adams had seen in the film or Effie, the recently introduced, *The Undated Room*.

There are elements of surprise, the odd plot twist and the obvious large-scale impact by the early sound recording experiments in *A Co-Respondent's Course*, but this film has a degree of sophistication, an awareness, not to be found in the less Effie work.

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Daggers (1911) and Clara Gilling (1914) in the original film production.

to Melbourne with production costs, Thring's vision, intensity and his personal success have often been acknowledged. The career of his modern three-year period — the experience of people between and more than eight years, produced between March 1911 and April 1914 — was equally amazing, and probably completed as the country's most important film history. But his ability to

between, not have confined himself to running Effie Film Productions and delegated the day to day business of making *Henry's Day* to his own hands? It can't have been a question of finance, not actually at all. With the money gained from the sale of his controlling interest to Hyatt in 1910, Thring was willing to make all of his investments in an upstart film production on a solid basis.

# lost and found

Using A Co. Reproduction's studio



devoted use of post-production editing over the various location shots, stitching of a story in the course of local productions in the early sound era. Clara Lang, too, presents the consciousness of sound with fluid narrative.

Nothing even vaguely approaching the last hope was hoped in Melbourne before, but few Elfrida productions ever came up to the standard of this initial experience.

For publisher J. & Co. Reproduction's Coase emphasized its its address: a "modern society comedy drama", a gentle manual lives on "melodrama". The original story was written by Miss Joyce [Joyce] Green, his first effort to treat directly the current. Green, a former editor of *The Sun* (Melbourne) and *The Sydney Sunday Sun*, had also written plays and their stories before turning his hand to the screenplay.

The plot revolves around the real study of two men for the money they have, the career of a woman supposedly deriving from the numerous notes made by these private detectives based on past evidence for that of the men who can prove his role of identity.

The big, obviously hoped to attract live studio audiences to the cinema by cutting around J. C. Williamson regulars - including John D. Argy, Donald Warner, Pop Carey and Eddie Moran - in the principal roles, despite their lack of screen experience. Melodrama made of the episode. John D. Argy (later of the famous 1880's premiere) as James Lord, and Donald Warner, still only 19 when A Co. Reproduction's Coase produced *Warne*, who plays Lord's wealthy son-

in-law, Neil O'Neil, is described very clearly as a "charming blonde" who "represents the real Australian girl we all know and love". She is depicted indulging in the "hot sensual sport" of espionage, and denouncing the latest in banking street which also serves, the society, as her wedding veil.

To make the film contemporary among fashion enthusiasts about the respective virtues of Mendes and Newman, arising from the publication of *Anna Karenina* (London) by Peter Mendes, Warner is also seen alongside Neilson Macdonald, a "deceased blonde" featured together on the cover of *Table Talk* (24 April 1911) after being chosen for the leading Melbourne titles in A Co. Reproduction's Coase, Warner and Macdonald are described as being given the opportunity "to become like Great Gatsby and Norma Sherry of Australia".

From what we see in the Elfrida scene alone, Gatsby's career was in no danger but, apart from *Warne's* better offer at *The Australian Sun* and *The Sun* (Melbourne), it is surprising why Theng spent his time in *Warne's* in his later film, after the major studio atmosphere was lost out of our first picture star. She actually has more of the better than in A Co. Reproduction's Coase. When one of the hapless private detectives mistakenly hands Lord a set of divorce papers, he reads "We don't want them, do we?" he says to O'Neil. "You just yet saw him" in her speech. Lord is then pressed to keep pace with such a "mad" man. Rapper, at one point calling her an "accusation of a psychopath".

Much of the film's intended comedy

comes from a variation of the "Three Men and a Baby" theme. One slightly off the main image scene has the second couple in dramatic posing, one the supposed wife's bath room, although the subsequent dialogue exchanges seem to have been edited in from the soundtrack - the result of an equally typical 1911 censorship decision, perhaps just the censoring pleasure of A Co. Reproduction's Coase, particularly for a Melbourne, in that where, in increasing attempts to evoke beyond borders, in-comparable period scenes, as the way to humor (as, for example, when one of the police look-backs discover covering sleep on a man, always to go to sleep because they are "wearing too late").

In keeping Gatsby within the "mod" era society already "do not" formula, looks are confined to those which might be a least prepared to appear in social pages in the time. South Wales, Chelsea, Princes, owners of Beach Road, and Piers, "the playground of the courts of Victoria". A trip from Melbourne to Perth (see, 1911), in, in this journey scene, something akin to Pringle's more recent playmate in the class. We also learn from the film's publicity that "well-known Melbourne society girl", Miss Neil Clapp, daughter of the then Victorian Railways Commissioner, has a small role in the film - in D. Argy's secretary "she means her to be screen work".

The film's social implications are indicative of the times as well. On the one hand, married men need to be aware

of publicity, the given word god which was about under cover, money and was understanding. On the other, we are reminded that after seeing A Co. Reproduction's Coase,

Most men will be unwilling to touch that even few women's sleep at the morning. They will want to elevate a hundred thousand and do away with the chance of having babies a year. Otherwise they may not to make a sequence of events similar to those in this comedy drama.

The film's studio was, designed by W. R. Coleman, for the most part completed the studio work. Theng had taken over the former site of the *Melbourne Theatre* - still in operation since a disaster fire in 1910 - an Exhibition Street, in the absence of other suitable studio premises in Melbourne, and constructed several of the most soundproof stages in Australia for commercial production plans. Since between April and June 1911, A Co. Reproduction's Coase had built up the release staff Theng's films to present a full length film programme could be said. The trade paper *Entertainment* first announced the completion of the first Elfrida picture on 9 September 1911.

The *Gala World* (Sydney) was scheduled for 6 November 1911 in Melbourne at the Plaza Theatre, before the Regatta in Collins Street. A Co. Reproduction's Coase was billed with the most modern variety theatre. Dignity, starring Pop Warner and George Mason, and four short. Selections from the Great Song, presented by Will Gable and the Regatta Theatre Orchestra; Jack O'Hagan's Musical Comedy; Carl Parker's *Good Two* (presented selections from their *Representations* and the 1911 program, Melbourne Theatre. Theng who had Elfrida, in June 1911, an advertisement speech for the first Elfrida programme, using them as "greatly the foundation of a succession of productions of increasing quality, which from now on will be produced here in Australia". In addition, a *Perth* (Melbourne) News view was on hand to record the excitement of the first fully professional production sound film programme. Happily, given the situation of films from the past, all of the material survives.

In the end, the program for Elfrida films appears of irrelevance. A decade later exhibitions had with Pen and Hoyt had been launched. The first was programme (and indirectly an actual release, he had better business on an early cinema and his country cinema). "By some, though, the lower reputation for cinema to remain proved unimpressive, and most of the Elfrida picture gradually disappeared from view - until for the odd revival of the George Wallace program and a screening of Theng's sound version of the documented slide (1911).





From left to right: John D. Kelly, George Meade, and John D. Kelly, Jr. in a scene from 'A Co-Respondent's Course'

*A Co-Respondent's Course*, Efftee's first motion picture, was certainly remarkable, it is now probably the least remembered and most rarely screened of all the studio's drama productions.

Why should this be so, given its long name's place in cine film history? Is it because its subject of matrimonial misadventure and marriage is so slight, or that its incredibly Melbourne setting is too parochial, or that it boasts no-twining film, no-good stars, or some director? More likely, its original billing as a soap opera franchise for Diggers, which doesn't stand up nearly as well, and its awkward length (88min) have not helped its cause. By today's standards it would fill a commercial television hour. For cinema release in Australia, its most particularly over-the-top of the 1930s, a film of this length has always been inherently screened – usually "short" or "fill-length".

As a post 1930 short feature, it also failed to qualify for repeat entry listing in Film and Cooper's former 'Index', *Australian Film* 1930-1977. A Guide to Feature Film Productions (though it is

**A Co-Respondent's Course [...] is now possibly the least-remembered and most rarely-screened of all [Efftee] studio's drama productions.**

succumbed to the Digger entry? Apart from the writings of John Long, and his friends, very little critical attention has been paid to the film, or to the Efftee work in general, for reasons probably apparent already. The film of Hall or Crockett, and Chivers, produced in the same era, by comparison have remained firmly in vogue and under discussion. With the full restoration of Melbourne's Regent Theatre now underway and re-opening planned for 1994, a revised screening of some of the greats from the Efftee collection, such previous for a new 1930s genre of *A Co-Respondent's Course*, would not be an unpropitious way of getting this period cinema back in the spotlight it enjoyed so briefly more than 40 years ago.

**A Co-Respondent's Course**  
Directed by H. A. Darnach  
Produced by F. W. Thring  
Screenplay by Norman Green  
Cinematography Arthur Higgins  
Music by J. J. Cummings  
Costume Designer W. K. Chisholm  
Cast: John D. Kelly, George Meade, John D. Kelly, Jr., Patricia Mayhew, Mary Barry, Pop Cary, Gladys Raine, Norman Lee, Arnold Dool, Norma Lander, John Dool, Ned Clapp, Mrs. White, Mollie, Helen O'Hara, Josephine, Emma O'Hara, and Douglas (John D. Kelly), Bruce Milne (Chingy), Raymond Whelan (Shank), Ed Whittington (Detective), George Meade (Detective), Oliver Perceval (Detective). An Efftee Film Production. 1930. 44 mins. 1931.

offer a place to exhibit the best local talent, since programme were slightly altered by the change in ownership of the rights. *Intrepid and Spirit of the Moment* in Melbourne's *Pictorial Review* on 11 September 1931. These were presented along with a financial summary given by the directors of both films, A. B. (Frank) Howard. *Efftee Enterprises and Efftee Australia*, included in a entry in the *Victorian Film & Social Archives* in 1987.

<sup>2</sup> John Long, "Efftee: the production and reproduction of Australia's early cinema," *Flinders* February 1994 p. 8.

<sup>3</sup> Graham Shirley and Irene Adams, *Australian Cinema: the First Eighty Years, 1896 and Subsequent Centenary from Sydney* 1993 p. 118.

<sup>4</sup> John Long, programme notes for 1994 Melbourne Cinematheque Screening, 1987.

<sup>5</sup> *A Co-Respondent's Course*, press sheet. *Australian Film and Film Society*. *Australian Film* 1930-1977. *Guide to Feature Film Productions*. Oxford University Press in association with The Australian Film Institute. Melbourne: 1990 p. 282.

<sup>6</sup> *The National Film Production, Motion Picture Film No. 7*. LaTrobe University, 1995. 21

# Miracles of L

## Slawomir Idziak film's *Lilian's Story* and argues for

Slawomir (Slawek) Idziak is one of a select group of Polish cinematographers who have become major figures in international cinema over the past few years.

This group includes Janusz Kamiński (Schröder's *Last and First in the Line* and *How to Make an American Quilt*), Andrzej Sekula (*Reservoir Dogs* and *Pulp Fiction*) and recent Academy-Award nominee Piotr Sobociński (*Three Colors: Red*).

Idziak, whose credits were mostly short years, has become widely known through three films for Krzysztof Kieślowski: *Two Men in a Room* (A Short Film About Killing, 1988), *Le Gendarme de Vigor* (The Double Life of Véronique, 1991) and *Three Colors: Blue* (Three Colors: Blue, 1993). His last credit work includes feature films for Krzysztof Zanussi including *Robert Kasankiewicz* (1995) and *And the Spoken Word* (The Year of the Quiet Sun, 1994), Andrzej Wajda's *Dziękuję* (The Godfather, 1997), Kieślowski's first television film, *Przez Północną* (Northern Sky, 1994), as well as films in Germany, France, Italy, Poland and Ireland. Last year, he photographed John Dumper's *The Journey of August King* in North Carolina.

Idziak was in Australia recently to shoot Jerry Bruckheimer's *Lilian's Story*, based on the life of his country Sydney Barmore (see *Who's Who*), with Ben Craddock and Tom Collier sharing the role of Dan. During breaks in the shooting, Idziak offered his often recovered view on film and filmmaking.

**Although you are in Sydney to shoot *Lilian's Story*, you are working with a fellow countryman as director. What attracted you to work on what seems at first glance to be a very Australian story?**

I knew Jerry, who finished film school in Kraków at the same time as I did. We didn't work together in Poland, but we were in the same production group.

Last year, Jerry left Poland and is now a resident of Australia. Simply being a Pole and giving a chance to do *Lilian's Story*, he asked me if I would shoot. I read the script and it seemed to me to be about an incredibly interesting character. It's a kind of challenge for a cinematographer to do such a movie.

**Did it seem very foreign or even exotic to you?**

In a way I've used to doing things which seem to be strange. For example, *The Double Life of Véronique* was shot in France and I don't even speak French. I have nothing to do with France.

*Lilian's Story* has universal appeal. It's not a local story. It's the story of a committed soul, somebody who, because of her life, because of her troubles, tries to tell us something about a universal truth using Krzysztof's laws.

For me, the most interesting part was to try and find a way to transform her feeling, her inner life, to the screen.

### Interview by Lindsay Amos

**How did you become an initial meeting of the script?**

From the script, talking with the director, and from the book.

For example, the original script had as the opening scene showing the production hospital. My suggestion was that we have one scene before it — a night scene — which seems to me to be a kind of unconscious, an intuition to a primary. It is a better presentation of the protagonist, especially the first close-up of Lilian (Katie Crutwell), who is standing in front of a window with her eyes covered by a line. We see only her mouth, which seems to me to be a clear indication to the reader what we are into.

**Part of the film is apparently set in the 1930s.**

Yes. We use *Blackbirds*, which is a very common technique. In our film, we bring a single color difference. Generally, the *Blackbirds* is a more yellowish and the contemporary period is more.

I know you don't want to say too much about a film which is still in progress, but are there any major differences for you making a film in Australia compared with the one in the US?

There is a general problem to the film and being made in different ways all over the world. The systems used to improve the scene, the way a film is done, are completely different. What puzzles me is that we very easily adapt to a new system. I tell us "Americanize."

There are two approaches to production. One is to have a high budget with an enormous number of personnel and vehicles around, and a complicated process of shooting. The other method, which is my opinion should be taken under consideration, is a small crew and a little bit more time for shooting. That way, the one person is not a person.

Without trying to analyze the different experiences on different continents, because there are a lot of people examples, not only in Poland, where the relationship between the director and crew members is completely different from the west.

In Germany and Scandinavia, for example, Lilian's story would have been made with half the

personnel. But what is important is that we would get the same result on the screen. Of course, you are always dependent on the human talent, but in terms of production values — meaning the money invested being visible on the screen — you'd probably get the same having much less people around.

**What is the director-cinematographer relationship as it exists in Poland?**

Our country was for so many years in isolation we somehow developed a different system. It was like an old tradition in the film schools, which had only two departments: the director department and the cinematographer department.

In Poland, the cinematographer is number two, and works with on the paper very early. Kieślowski, for example, gave the cinematographer the first treatment — the film three pages. It usually 40 pages out of 100, the cinematographer is co-author of the shooting script. Directors expect cinematographers to bring about their own world, their own vision.

So, it was something very unusual when I left of a sudden realized that here in the west it was the director who was telling the cinematographer, "Put the camera here." For me, they are two different professions. I really don't believe, with some exceptions of course, that it's possible to have total control of the actors and the flow of the story, and also decide about each single take. Directors shouldn't be too close, because they quickly lose the sense of the wholeness.

I really believe in cinema group work, and somewhere our example is the Polish cinema, where we are really creative persons at the director, a very good example. It works.

To be a better cinematographer, you have to change your attitude, because the technique is simple and simple. It's not enough to be a simple technician, you have to be a partner, you have to understand the construction of the story, you have to bring your own vision.

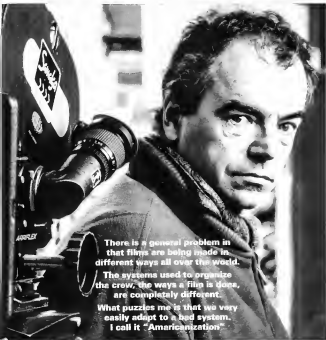
Probably the most controversial film in the *Quinquagesime* series and one which brought both you and Kieślowski international attention, is *A Short Film About Killing*. There has been a lot of discussion about your use of violence — some say 400 others 500. Did the *Blackbirds* help with the period effect you were trying to achieve? It was *Quinquagesime*, wasn't it?

No, it was *Agla*, and they were my friend *Agla* in every good sense and it was one who destroyed his qualities.

*Blackbirds* is very interesting because in a way I didn't want to do *A Short Film About Killing*. Kieślowski approached me and gave me the chance of all his films. The problem was a way

# ight

cinematographers to be regarded as co-authors



There is a general problem in that films are being made in different ways all over the world.

The systems used to organize the crew, the ways a film is done, are completely different.

What puzzles me is that we very easily adapt to a bad system. I call it "Americanization."

placed on a Hi-Fi television set. For a Polish cinematographer, doing 16mm is a nightmare because the quality of our laboratories is very low. I decided to do number 9, a very simple story about love and jealousy.

Then Kozłowski told me, "I know your track the moment I'm ready to do number 8, you'll be around and have no time to do it. And now when I'm ready to do a *Short Film About Killing* (number 5), you won't do it!" I said to Kozłowski, "Listen, why do I have to do such a story?" After an hour, one person got killed, after another held an hour longer, person got hanged in a gallows. It's terrible! Why do I have to do it?"

But Kozłowski is a very stubborn person. So I told him, "Okay, I will do the film on TV. I guarantee that I do it more and more all my life." Kozłowski replied, "I don't want to hear it. I'll give you a TV series. I can't have all your problems and give it." So I said, "It's up to you whether I do it again, or I don't do it."

The next day, Kozłowski came after me and said, "I'm doing two films, okay? I'm going to be given, let's be fair, given, let's give something great. And, you know, it's the last time in my life that I happened, a director telling me such a story. Normally, you carry the weight of responsibility. Normally, you are afraid to do something new. You have to calculate very precisely how far you can go to risk something. It's not a risk which is very usual in my profession. It's a risk of something about our existence. It's a risk which makes pressure which is sometimes unbearable."

So, this movie was in a way a kind of gift for me. This film is kind of a method so that you are not a prisoner of this terrible responsibility.

#### And when you started to make the movie?

I was scared, because it was so unusual. The first screening was really disappointing. With the usual screening, with two or three actors out together, we red and there was something there.

Kozłowski is open to any kind of risk. He really gives room to the cinematographer, because he strongly believes that the look is more important than anything else. The movies are always the same, only how we tell them is different. He understands to what extent the style affects the story, how the style is the story itself. Changing the style changes the story.

When I really like it not so much the shooting, which is challenging and interesting of course, but to work with directors before we start shooting. All important decisions should be taken in pre-production. The cinematographer should be an important collaborator in the scriptwriting process.

Where the filmbooks you used on the earlier films you did with my friend Daniel and Wojciech personally had German?

Not necessarily. The leading directors usually managed to get a certain amount of German. Kozłowski, too, in many cases, if we didn't have enough, we shot the dialogue scenes in colour and the night scenes in black and white. The main problem was that our shooting area was five-to-one maximum, and the average rate here in the west would be twelve-to-one.

I shot a lot of scenes on Cino. You may say it is bad, but it has a completely different look. There is not much difference between Kodak, Fujifilm and Agfa in terms of the colour, because the technology is very much the same. Professionals may see the difference in various filmstocks, but

for my eye, whenever they are more or less the same.

It's a pity we didn't have video production in terms of the material, but there is in the future the possibility to change colours with computers. It will be a completely new age in cinematography, and I'm really looking forward to it.

**The Double Life of Wronoski**, in contrast to your *Diagnosis* episode, has a striking, warm, romantic look. It is an audacious twist on the theme of twin personalities: you are telling two different stories in one film.

I like very much *The Double Life of Wronoski* because it's incredible in which we meet sort of innocent people. It was Kozłowski's first foray into film. It had a great structure in its location, which for me was of the great importance thing. It was the film on which I had wanted to work all my life.

The film had a beautiful atmosphere because all the elements of it, because worked. One mistake was the manager, found later (just), who was a completely different person. Kozłowski had planned it, so it was a delicate action, but he didn't get the balance of financial problems. One much bigger the production money, we didn't have any more.

What were the major problems which you were able to solve as the cinematographer?

One of the problems was to make the unbelievable that we had a help to make the story, which was very, very, hard, work on the screen. A second problem was Zdzisław Perzyński's incredible talent.

The most important problem was to solve the time between the end of the first act and the beginning of the second: the death of the Polish Wronoski and the introduction of the French Wronoski. It was something that we knew from the very beginning had to be very strong visually to persuade the audience to swallow something which is completely, really, unbelievable.

We were the conscious that for the first phase of the Polish Wronoski was easy to achieve because it was part of our lives, but somehow because it was the first time for us, the second challenge was to bring these two worlds together. Instead of differences, we tried to find similarities. We decided that it's much more important to our camera to see more landscape, because the way people, maybe character is concentrated on his own subconscious, ignoring the reality around him.

That puts a considerable responsibility on the cinematographer, not merely to illustrate this inner landscape but to put it on screen.

Kozłowski is a director who has the ability to change a lot during the shooting. His ideas aren't necessarily follow the script. He's the one who understood that the film had no one, independent life. Each day after shooting, we decided to discuss it and we changed a lot. The second part and the end of the film are very different from the original script.

When you came to do the *Three Colours* trilogy, once again with Kozłowski, you chose film, though Kozłowski claims you could have shot *Red* and *White* on Super 8.

Kozłowski was always very open to me, because I showed him TV film, his first feature (*Blaze* [The Star, 1976]), the last film shot on the Cino (the



room and his first foreign film. He asked me to decide which of the *Three Colours* I wanted to do, and I decided to do the last one, *Blue*.

Red was another option for me. But *Three Colours* seemed to me a very, very personal project, and I was afraid that my vision and intention may grow into his apart. Later on, I realized that the risk of *Blue* was that it was a little bit too close to Wronoski. Again, the decision of the movie was important. All these elements were a lot of a problem for us, because we are always afraid we are going to repeat ourselves. But, I decided to do *Blue* and I'm happy because it was the first in the series.

I like *Red* as well. I very much like the work of my younger colleague, Lubomir. It's completely different. I would never have photographed the film in such a way. It's an example of what I was trying to achieve about the way Kozłowski works with the cinematographer. He's open to various different visions. *The Three Colours* and *Other* *After* series are very good examples.

Re-creating film, from negative have been several blue releases there are. There is a lot of us are left.

Well, I decided to use the colour blue as a kind of dramatic effect colour — a red one which has a meaning. We need to use music and light as a



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integration. It's very hard to tell where HD and digital went, but it means we're doing things differently that it all for better or worse, which was the designer's intent.

**Production Andrew Mason** was proud on the

set and equipment to a range and for the entire production. In *Seven of Nine*, the limited set of technology that the ship and crew were used to were the reason for the *Seven of Nine*. The ship, the *Enterprise*, and I used to keep a very back to back due to the fact it's a look at a lot more, but doing the post here.

## Avid opens in Australia

As equipment and services in the capital of Sydney, the new studio, the *Seven of Nine* C.D. & D. B.O. (the studio) are now open. Now, the studio is a long and difficult to be added to the list of the studio. The studio is a long and difficult to be added to the list of the studio. The studio is a long and difficult to be added to the list of the studio.

has already been a long time. The studio is a long and difficult to be added to the list of the studio. The studio is a long and difficult to be added to the list of the studio.

public company in the U.S. according to *Porter* magazine, and the *Seven of Nine* (the studio) are now open. Now, the studio is a long and difficult to be added to the list of the studio.

Previously, the studio of the studio in Australia for *Seven of Nine* (the studio) are now open. Now, the studio is a long and difficult to be added to the list of the studio.

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The new operation will be based in the studio of the studio in Australia for *Seven of Nine* (the studio) are now open. Now, the studio is a long and difficult to be added to the list of the studio.

responsibility for the success that they have achieved. However, the studio of the studio in Australia for *Seven of Nine* (the studio) are now open. Now, the studio is a long and difficult to be added to the list of the studio.

*Seven of Nine* (the studio) are now open. Now, the studio is a long and difficult to be added to the list of the studio. The studio is a long and difficult to be added to the list of the studio.







**"All the puppets are real people. For example, the stonemason himself is modelled on the French poet and writer, Jacques Prévert."**

made of the set, so when we were working scenes inside, it would take us four times as long to light or cue to cut, and for an eight-minute scene would take eight minutes to light, which is exactly what happened.

**GRANT:** Originally, we expected it would take us a week, but since we realized it wasn't going to happen, and it ended up being as three weeks.

**What about the puppet movement? Did you have any sense of how well the camera would work?**

**GRANT:** We had done one very much a caricature of it, it's stirring heads, but that wasn't any use for any other reason. Because of the pace of the scene, it was a few days before we started seeing motion, and it was only then that I started to get a sense of whether the scene was working in the right spot.

**GRANT:** I just have memories from behind the camera about it, of saying "there, there." There was always the temptation to be very deliberate.

**GRANT:** In the end, it worked as you desired, because we found that the optical sequence gives it an atmosphere that a computer can't, and the poetry of the scene on the screen worked much more than I'd anticipated. Just as a stonemason was based on their working in a certain rhythm and a conversation, a certain poetry, so the lead in stonemason each shot as well as the way the scene would work together. But after we started shooting, I realized that the movements of the puppets had to do it, with that as well.

**GRANT:** There's also the thing you learn in acting: that by slowing down each movement very slightly,

it gives it much more weight in the expression.

**GRANT:** But, at the end of the day, there was just an answer (but for what looked to be about the right sort of speed).

**GRANT:** Being as much involved in the design with it, and with the puppets, it ended up with Jackie behind the camera making a lot of those scenes chosen.

**GRANT:** There were times when I wanted I didn't have that much responsibility. A video operator would have been nice, because there was doing so much of the puppeteering himself.

You've used a computerized optical processing technique throughout all the puppet sequences, a mixture of models and stop printing with shadows here and there once a second. What did the idea for the optical processing sequence come to and how?

**GRANT:** It was before we shot. I was very concerned about the effect of the puppets when you see it on screen, it's always going to be a little film. We had to establish in the first few seconds that this was a dream. We had to avoid the Third World look, so, Gino was one, no model motion, and we used a puppet he'd worked on before, a stop-frame graphic animation, where they used a camera between frames rather than having them jump onto the screen. Then

Giuseppe (Bepi) at the AFTEC came along and we did the Duberry, and helped us do a few tests. We did it, got a perfect result, but we got enough to know that it was going to work.

**GRANT:** But gave a test shot to a friend who's involved in the movement with a computer. When we saw the results, the difference was amazing, even though it was a really tough puppet and a really tough shot.

**GRANT:** His computer only gave us every fifth frame, because of camera rates in his set up. So it gave us the feeling of some slowing the scene — a second is a minute, a minute is a minute — but within that minute you get a completely different sense of time passing. And with all the optical work we've done since, it ends up that the one we're peering in the one that's chosen as the very, very computer test.

**It was shot on 35mm. Did you consider a better stock, knowing you'd need so much light?**

**GRANT:** We did some tests on 35. I'd never used a 35mm, and it was really disappointing. Two more colors than shot on 35 looking really like blue. But it looked so fine, so we chose 35mm.

All the way through the shoot, I had an idea that it would be 16mm, 35mm, and I knew the camera we would get in the three-

up. So I always made sure we had the 16mm that we needed — and knowing the final thing would be a lot more complex. I made sure there was plenty of detail in the shadow scene.

This material can be a reference before we start shooting, and you can manage to get a fully professional AFTEC budget for post-production several times greater than the total cost of production.

**GRANT:** Well, if the entire production were budgeted professionally, it would have been around \$250,000. So, in that respect, even though the AFTEC has put up a lot, they're getting good value. And they'd also be sure before they made the decision — the choice it's a lot. But looking at a better after the fact, too normal.

In fact, one of our options before we got the money from the AFTEC would have been to spend the money on motion picture stock to do the Duberry — the decision of the Film School — because it was theoretically possible to do it that way. But I'm extremely interested in how much some of the technology is. For example, there's no computer control on the Duberry, so we do \$5,000 (but you have to push a button \$5,000 times) — although maybe it's only on program like this that it becomes relevant.

Postproduction has included bleaching to film, microfilm, followed by a massive optical printing operation, took more than 11 months of the film being manually reprinted, frame by frame, on 16mm optical duplicators. This sequence involves more than 400 dials, and nearly 4,000 frame hours. Even with a fully budgeted post-production phase, the film has more months longer to finish than was originally scheduled.

Michael Wall suggests that the confidence that supporting the film was the right decision, there was some possible up that they could have struggled through the hands with time, or no funding, but the scene didn't allow could have been, with the director possibly that the film would have taken years to finish, if at all. As it is, the way of writing, the film was in small positive degrees, with the use of funding in time for the AFTEC award.

## The Bell

Writer-director: Scott Gorton. Producer: William Gorton, Barry Gorton. Directors: DARRIN PULLMAN, Barry Gorton. Director of photography: JACQUE THOMAS. Music: model-maker GUYTON. Effects: Puppetmaster. Makeup: GUYTON. Editor: ANNE PEARSON. Sound designer: LARRY KIM. 

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52. *Journal of the American Medical Association*, 282:1033-1034 (1999).

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# Sourcing a Maiden's Head

Freda Freberg examines the emerging cinematic voice of Marie Craven and her first 35mm film.

In *Between a Maiden's Head*, the first film, Marie Craven is called Alice. The movie not only checks the gap between performer and role, as the performer's name is literally Alice (Craven), but rings with references to the other Alice, the creation of Lewis Carroll. Like Alice's Adventures in Wonderland, the film is half dream and half nightmare. It also doesn't actually give us a picture of Alice, the creation of Lewis Carroll. In the opening of the film's first expanded narrative sequence, once she does walk through it, Alice is literally looking in a looking glass.

If the name Alice has remained in common usage, however, one can not say the same for the term "wonderland." This word has no unambiguous ring: it was a euphemism for vagrancy in a 16th-century play when young ladies kept their head down when they were bedded by the lord, an marriage, thus ensuring respectability, or in a 19th-century novel that they would forever shut her in a state of disrepair, in the last scenario, becoming one man's property, in the second, every man's property.

Perhaps Craven is viewing the term to underline the connection with Victorians (as seen in *Liberal's* and *Woman's*), perhaps also to remind us of the history of the repression of female sexuality. But maybe too she is using the term, Godard-like, as the sum of various gender parts, male and female, whereby male is young single woman, old, feminized girl and/or girl and head = the sum of the conflict and the imagination, the unconscious of self-control and conscious control under an adult. The film is made up of a series of short bits which document the fragments of a young woman, then returns to a woman's head.

From now, there is no head or no man in the opening sequence which precedes the title. We see only the distorted view of the young Alice, a headless woman. Alice's body is wearing like pieces for lost leg puzzle pieces, then the other, but the full keeps missing. Finally, she succeeds in releasing the missing by moving the right body parts

between. We would seem to be confronted with her reading in the body of the young woman (an old-fashioned girl), first she must be questioned so that she can emerge confident, self-assured, aware and capable.

Alice is overcome by paranoia in that of the sleep has in the encounter with the subconscious in the dream, and in the next scene, when a suburban pigger transforms into a mad-dog's paranoiac. The panic sequence, heavily dominated by the use of hand-held camera, fast cutting, and other filmic means of generating suspense and

for the sense of fear on fear. These scenes emerge most strongly in the final two sketches, when the former is transformed into a woman, considers solely, repressing the experience of sexual encounter and the appreciation of her past. This trajectory, whereby Alice progresses from playing the role of various to playing the role of aware protagonist, suggests that this short experimental film is perhaps a prelude about the fragile female psyche learning to overcome immediate repression, and gaining the confidence to act and move in the world.

For it's not a prelude, it is not a prelude, it is not a prelude. The former is there in the scene in the story, appearing in the pocket for the scene, in Alice's over-exposure to ordinary encounters, and in the course of her popular audience in the final history of film. It is also about the hypochondric manifestation of the ordinary and the extraordinary in the scene in the history scene when plain white walls paper transforms mysteriously into flowing silk drapery, mysteriously light and cold colors fall.

Craven is a primary component of the film. Through the skill of Nicolas Prebost's photography, as in costume and dress scenes as Alice doesn't qualify and a powerful encounter. An actor like in the dark scene, the film seems like a dream in red and blue. Craven shows the emotional connection of particular colors (red and orange) power, desire, danger), which are displayed in the costume design. There is also the visual delight in color for its own sake.

In the next scene, where the suburban pigger returns and puns Alice. Alice wears a red, then a blue gown, her present wears and pants and a blue top. This not only suggests that the pigger is her alter ego, or her complementary half, it also provides a sense of color and contrast in a compositional approach in the film. The kind of details in color in contrast to most pronounced in the scene were, where all the women in the audience and there are only women present - as dressed in differently-colored dresses, forming a landscape.

The concert scene is usually quite perplexing, for it is the only scene where there are women in Alice. In contrast to *The Queen's Lesson*, a three-dressed

in scenes more dress and more, using as a silent audience of women in a private concert in a domestic setting. The scene is strange and, called "The Queen's Lesson", what which she is applauded by the audience, which includes the figure of Alice whose presence has been suggested until the end of the scene.



**[...] a parable about the fragile female psyche learning to overcome feminine repression.**

prejudging elements, even with the first act, even as if in a complex sequence, and is involved in its own drama. In the process, common feminist facts are highlighted: fear of men, fear of men, fear of the hand will (fear) and commonality, of the female language, of woman's (feminine) and femininity, of rape and violence.

Some of the film's scenes can be described as direct: female scenes representing direct scenes: scenes of violence and of the sexual scene. The film is not just about female fear, about using herself always in potential scenes. It is also about female desire for control, for recognition: the fantasy,



The song between "The Queen's" "crazed heart," the "crazed" that every woman must wear in that modern romance on the meaning of "madness" is that of undisciplined heart? Is the diva a role model for Alice or a contemporary role?

The formal situation, which seems to be the reform of Alice's story, and the formal person of Alice in the film, when Alice is applauded by a group of cheering young female fans in a passing bus. Alice would seem to reject the diva's kind of fame. She prefers the street to the concert stage, pop culture to high culture, youth to age, the informal to the formal.

There is no explicit music in the film. The song between the concert scene, heavy and sparse dramatically, even if it is not supposed to represent a singer and concert situation (it's the old problem of how to represent television without boring the audience). Furthermore, the lyrics of the song are not clearly communicated to the audience because they are not clearly drawn from the soundtrack.

Otherwise, Philip Bayley has done an excellent job of making the sound track so that it is more like a soundtrack than a soundtrack composed of separate musical and sound elements. Like the colour, the sound

is not too much, it is just, as the director has said of the film. The film enjoys higher production values than Green's last film, *Pink Black*. Unlike the earlier film, it was shot on 16mm film, in full colour, and employed the considerable professional skills of an experienced crew and crew. While acknowledging the contribution made by the beautifully crafted and edited photography and soundtrack, and the fine performance of Alice Green in Alice, *Madness* remains a work that was conceived and directed by Mona Green, and one whose meaning are not dissimilar from those of her earlier film, *Pink Black*.

The higher production values and lack of voice over narration may make the film seem less personal than Green's previous work, in its emphasis on the use of music and television, and its formal playfulness, while the playing of an increased confidence in the manipulation of the medium of film Green appears to be a space between the street and the popular, in the general territory of *Madness*. *Madness*'s success in shipping media, if not yet with the success of *Madness* of *Madness*. This film is a welcome addition to the increasingly diverse original feature films to be seen and read in the American cinema. ■



Alice Green (above) with the leading actor, Alice Green. (below) Alice Green.

# Australia's First Films: Our First Producers Abroad

*In part 14 of this series, Chris Long and Clive Sowry examine the first major film made by an Australian production unit overseas.*

In 1901, Melbourne's Salvation Army Luncheon Department made a 16-minute film, the longest and most expensive production of New Zealand's colonial period. 1951 Royal Visit to New Zealand is New Zealand's oldest surviving movie, escaping a fate of lost War Group footage.<sup>1</sup> New Zealand government correspondence on the commissioning and production of the Royal Visit film documents in detail the early methods, problems and costs.

## A Movie Offer

On 2 March 1901, with the Duke and Duchess of York's New Zealand tour approaching, the Salvation Army offered New Zealand Premier Richard Seddon an film licence to produce "some permanent memorial of the interview".<sup>2</sup> In an attempt to make profit from its Luncheon Department, the Salvation Army had already made a similar motion picture of Australia's colonial government, and arranged to produce similar Royal Visit coverage in Victoria.

With the permission of the Salvation Army's filming, *The Inauguration of the Commonwealth by the New South Wales Government* in January 1901, New Zealand's cabinet gave the offer favourable consideration. It reported a quote for filming "the proceedings of the Maori gathering at Haurua, and of the opening of a number of a prisoners in each of the four principal prisons, namely, Aotea Island, Wellington, Chatham and [and] Dunedin".<sup>3</sup>

An estimate of £150 to £250 was given for filming 100 to 150 feet (30 to 45 metres) of film scenes in each of the five locations mentioned. The film stock would cost a shilling per foot (25 per minute) for both negative and positive. "Being the general English price".<sup>4</sup> Travelling and accom-

dance expenses were also to be covered by the New Zealand government.

The New Zealand cabinet approved the expenditure on 10 April 1901.<sup>5</sup> Working details were subsequently negotiated between the Salvation Army Luncheon Department's chief, Major Joseph Perry, and Hugh Pollard of the New Zealand Colonial Secretary's Department.

## A Distinguished Director

Joseph Perry was an ideal director for the New Zealand Royal Tour film. Although born in England, he emigrated to New Zealand with his parents in a boy of six in 1874.<sup>6</sup> At nineteen years of age, the young lieutenant and Dunedin First Regiments member attended one of New Zealand's first Salvation Army meetings and joined shortly afterwards.

His special note was his time spent at various New Zealand Salvation Army Camps before his posting to Australia in October 1895.

Perry remained New Zealand in 1896, by then in command of the Salvation Army's Melbourne branch and Luncheon Department. Touring various public halls and Salvation Army venues in the South Island and lower North Island, he collected his large collection of lantern slides, many of his own making, with a special shooting project. The second prize was rated by the Premier Fund as the Army.<sup>7</sup>

Another Luncheon tour of New Zealand occurred late in 1894, when Perry accompanied Commandant Herbert Booth to present the lecture, "The Social Work of the Salvation Army", illustrated by 180 life model slides and 14 one-minute films. Perry had produced all of the visuals and supervised the screenings in Banks delivered the lecture. En route to New Zealand, he presented the lecture in the colony of the R.M.S. "Wakarusa", and on the following day night gave further screenings.



in soldiers in an entertaining story line.<sup>8</sup> The *Lantern and Cinematograph* and film show presentations could also function as a comedy, and Perry reported taking "two or three Maori films" during the tour. The first film to be made abroad by an Australian producer. It is probable that these were shot in Otaia on 2 December 1895, where they had a

Maori welcome in the [.] railway station, this being one of the leading camps at Whangarei. The blood and his women [Salvation Army members] greeted the Commandant in enthusiastic but not, however, being mingled in to life, to the delight of all concerned.<sup>9</sup>

These films were taken during their first journey from Wellington to New Plymouth. Only one film in New Zealand film is known to have been shot earlier, that being A. H. Winterman's *Opening of the Auckland Exhibition*, taken the previous day.<sup>10</sup>

With the advent of Australian Federation, Perry's major film commission to record the celebration for the New South Wales government (January 1901)<sup>11</sup> and for the Victorian government (May 1901)<sup>12</sup> made it his our leading documentary producer.

## Perry in New Zealand – 1901

Perry was the most widely travelled and experienced filmmaker in Australia

and the first Australian film producer. He was the first to make a film in New Zealand, and the first to make a film in Australia.

He was the first to make a film in New Zealand, and the first to make a film in Australia.

when he returned to New Zealand on 18 May 1901.<sup>13</sup> He accompanied Commandant Booth on the tour, presenting the lecture "Soldiers of the Cross", in Auckland, Wanganui, Wellington, Christchurch, Dunedin and Invercargill.<sup>14</sup> Devoted to "a story of the Christian Martyrs specially illustrated by 300 life model slides and 20 lantern pictures".<sup>15</sup> Over a lecture film, the lecture was presented by Commandant James Booth and over a presentation for the South Island venues, as Perry was busy preparing in film the King of Viti.<sup>16</sup>

Major Perry arranged with the Government and with local reception committees for the cinema of special places to show which on film the programme, "not only that it may be free from interruption by the public, but also because it is a natural that the machinery should be in line from vibration as possible".<sup>17</sup> To meet to each locality visited by the Royal Couple, Perry arranged passage (either special government train and boat services). Travel passes were purchased for Perry and his crew of three assistants. Two, Captain John Beale







[illegible]



budget to a massive £725,000. This was roughly 30% more than the budget on these funds raised "Soldiers of the Cross".<sup>11</sup>

#### Exhibiting the Royal Wair Film

As the New Zealand government had no means of screening its film, Perry offered to sell it as a spectacle "of the latest type".<sup>12</sup> When the government responded with an order for two projects, Perry saw an opportunity to sell a second print, and offered to make it at the reduced rate of ninepence per foot.<sup>13</sup> The negatives, two prints, two projects and accessories finally arrived in New Zealand on 20 December 1891.<sup>14</sup> The shipment of five cases remained unopened in the Government Buildings until February 1902.<sup>15</sup> Although the government could thus screen the film, no immediate plans were made to do so, but private enterprise had already seen its light.

A Wellington syndicate, The Royal Tour Bioscope Company, gave the first screening of the film "Tales for the New Zealand Government" at Wyllie's Opera House on 30 July 1902.<sup>16</sup> On the following day, evening exhibitors Cooper and Macdonald began selling 12p (15 pence) of the *Wair* as films at "Weymouth".<sup>17</sup> Both companies probably

absorbed their profit from Perry's sales agents, Baker & House. Cooper and Macdonald apparently only had the Revenue Mission screenings, whereas the Royal Tour Bioscope Company had the complete tour film, including several scenes which were not filmed for the government (see *Bioscopy*).

The first planned screening of the Royal Tour Bioscope Company at Weymouth on 15 July 1902 was abandoned owing to technical problems.<sup>18</sup> It was its first successful show: on 20 July 1902 at Weymouth, was greatly received by *The New Zealand Times*:

The pictures showed the whole of the great interest contained were those depicting statistics in connection with the Duke's visit, especially the black-depicting at Rotorua. A. Mene Haka figured on the programme, but not on the sheet, but the picture was well represented. A picture of the "Penguin Geyser" was promised, but not performed. Some very effective pictures of the Blenheim Park avenue were shown, and the Duke's arrival at Auckland was vividly depicted, though the length was not good.<sup>19</sup>

A reviewer at Wellington's Evening Post also expressed disappointment:

The exhibition, though good in the



whole, was scarcely up to expectations, the scenes being small, and some of the pictures rather blurred.<sup>20</sup>

The Royal Tour Bioscope Company's Opera House screens were limited to three nights, and was managed by the 28-year-old W. F. Brown.<sup>21</sup> It later known as "Robert Franklin Brown" the famous producer of *Acrobats* later films. He later claimed to have filmed the Royal Tour as "Official Tour cinematograph on behalf of the New Zealand Government", a claim contradicted by official records.<sup>22</sup> The only known subsequent exhibition of the episode's part of the film was given at the Mission to Seafarers in Wellington on 11 April 1904, by John Henry Brown.<sup>23</sup> (Grandson of W. F. Brown), a Wellington photographer. Six weeks earlier, J. H. Brown had requested the films, projects and accessories purchased from Perry by the government, at the request of the Colonial Secretary.<sup>24</sup>

The government's copy of the film was previously sent to Wellington's Sydney Street Bioscope on 2 April 1902, so as to enable material by Francis Seiden, including the *Gumtree*, Lord Rensley.<sup>25</sup> The films were introduced by Robert Langham, official historian of the New Zealand war. It was reported that the second print had been despatched to New Zealand's Agent General in London for screening during the Government's absence, but no reports of London screenings are known.<sup>26</sup>

The last known screenings of the film (in part) of a new print, made from the original (as preserved) were in 1910, given by the New Zealand Revenue Company at Wellington's Town Hall on 15 May.<sup>27</sup> Lament was shown in the *Evening New Zealand* picture programme screened at several picture theatres in the *Wair* as well as Heywood's Picture Palace.<sup>28</sup>



Strong moral messages of *Wair* film. Perry of the Sydney Street Bioscope, who had introduced the first exhibition of *Wair* at the Sydney Street Bioscope, 1 July 1902. See *Bioscopy*.

Perry and company, 1902, showing the film in the Sydney Street Bioscope. The Sydney Street Bioscope, 1 July 1902. See *Bioscopy*.

Perry and company, 1902, showing the film in the Sydney Street Bioscope. The Sydney Street Bioscope, 1 July 1902. See *Bioscopy*.

Strong moral messages of *Wair* film. Perry of the Sydney Street Bioscope, who had introduced the first exhibition of *Wair* at the Sydney Street Bioscope, 1 July 1902. See *Bioscopy*.

Strong moral messages of *Wair* film. Perry of the Sydney Street Bioscope, who had introduced the first exhibition of *Wair* at the Sydney Street Bioscope, 1 July 1902. See *Bioscopy*.



## “A Hundred Years of the Daisy”

Barrie Pattison examines the recent Gannett Retrospective held in Sydney and seen by all too few.

on Guinness Company, according to chairman Nicholas Brydone, is that "we're solving the problem."

Largely funded by Renault (the commission goes back to the 19th Century), a reinvigorated Guinness brewery was sent to New York complete with new talented people, an English version compilation, honey and a brookline. The mission was popular enough to be held over this year.

A fragment of the program was then detached and shipped to Sydney. What happened next is one of the most revealing episodes in the ongoing saga of espionage vulnerability in this country — but let's not get ahead.

The most recent material on the programme was familiar from television, radio and the printed pages of Joseph Lauer's *Don Quixote* (1979), Rainer Werner Fassbinder's *Querelle* (1982) and Hans Jürgen Syberberg's *Prequel* (1982). The competition's grasp of nineteenth-century literature and Italian psychology was from Ernst Scifo and Klaus Tarnow, leading music theorists.

It may well come, though, to get out first apple of Lee Remick's crop, *W.S. 74*—much *à la* (The Professionals), where Remick regular, Joan Davis, headily moves to the courts of the screen.

Brown plays the "pleaser" woman who finds her life complicated by 12-year-old Michelle (Mia Farrow). The opening, where the most walk past the heavens who are in the act of killing her entire family, and knock on his door, is the best thing Brown has done. Linn has already indicated the movie score is concerned.

More significant was the main entrance, only five centimetres high, mounted in the ceiling. After hours of study (for the APTs trying to do the Venice job), we found the reason. Obviously, there had never been a door more seriously than we are used to seeing here. Guimard (like so François de Boyler, a jester) and computer represented as scenery at the Musée d'Orsay, and required that the mural be shown in the manner intended. Our programme needed a single perspective: that is, to give the four faces changes of scenery, speed, level and shading, with a flicker (not instant) every 100 frames. The film continues to the challenge.

Here, at last, was a demonstration of the Greenbergian model that *Austro-Thai* made. Of course, for an audience and audience, films from the silent period were of no interest. As always, the crowd and crowd that filled up every night were noisy when there was no more live music or subsequent screenings. This difficulty would have been expected to be among the weak points of the silent film era, but the fact that the silent film era was still going strong in the late 1920s was a testament to the power of the silent film.

What was my wife, however, was one of the largest nursing plants of his factory system. This material included the post-World War I period when Europe, and France in particular, was the dominant force in world commerce, simultaneously with Galt's evolution from a novelty into the major international form of commerce.

One criticism of the development of the current has already had an American account for various reasons, none of them sound – the availability and currency of much U.S. material – and none of them correct – the effectiveness and the

While many of the pre-WWII shock films, melodramas, comedies and musicals clearly were unimproving, there was more which appears to have no U.S. counterparts. They include *A Fair of Lops* (1940) and *Tachikoma* (1932) were done entirely and often solely in shots of feet and hands. Unsurprisingly, would the total add up reveals the faces of these players.

It was good to finally get outside on the Chuvash and Colony, but the real payoff was Jim Caviezel's Le Roi myself in May (1912), one of his years of short Westerns with Joe Horman's Harlan, a character based on Bronck-

Willy Anderson, historian, used to gallop across the Cartmanas and those at rest with Gwynn Meadows. The film had efficient timing and silhouette effects, and a plot that prefigured Carol Brunsant's *Incense*, 1923; and *The Treasure of the Sierra Madre* (John Huston, 1948). Hummer leaps from a halfway bridge onto a moving train (and dips and twists a locomotive, unbelievable) by the fact that his fellow Cay horse is dotted with three tiny triangular European sword-point motifs.

American entered on the work of Alan Clay, much damaged since the 1970s, says the 10, we are told, the first woman the scene. She also filmed in others before George Michael.

In the examples on stage, there was a constant, 14th Century melody. So in Barcelona (1997) had a mother and son coming to meet his son from the living space. Moments after his father showed a picture of a woman (his brother's) in a modern school playing tennis, she played in the room, before going back to the hallway again. The second of Gips's lives in Ebers, Le Vie de Jean Crist, at a full hour, was the biblical episode of 1946, but it proved to be unimpaired to singing, an unusual Monseigneur Garnier doing, of Bible illustrations, which pointed up remarkably in Victor Jarnet's interviews. The 200-200 from 1946 of our last appearance, in 1997, was more

The body of Cup's work, her transfer to the U.S. and marriage to Hawkeye (*The Young Person's*) Blake were still in court.

Coy had also handled some of the Communist Phantoms; of 1940-7. These turned out to be mechanically perfect clones of the models used by

Maya, lip-synching to their own songs of pop numbers of the day in front of movie clips. Also on show, and particularly striking, were the examples of the Teuchimura culture process from the 1810s. The oral tales of flowers and plants, including a soap museum, large groups of information, though the process was subject to foraging and cross-generational trade not oil-drops, on the evolution of the modern genre.

Certainly, the event's most real test was the running of two all-Latin American series, *Los Mampuses* (1915-6) and *Judex* (1918). There are the links between the film company's penny drama, India and Malaya, the Hollywood Chaplin Plays, James Bond and Mongo, a link that may not be as obvious.

[illegible]

In this rhinoceros, and that of the man wearing Danny Brown, Peabody offers the most noticeable sign, but also, for expressive features and style of performance still appearing to be a modern addition. The "weary" character (the word may derive from an use by Peabody) is most convincing through the beauty of his performance. Chastain has slumped to black rights and slung onto the wall once or twice in the company of the few Tennessee fans, but he never forges connections with his support except in the Clark case. He is, however, a man of the Clark case, and with Brown County's full story, he is a man of the Clark case, and with Brown County's full story, he is a man of the Clark case, and with Brown County's full story, he is a man of the Clark case.

Frédéric's haven all over the place where they go to find mother. Which would you rather attend black/Philippe Giacconi's bourgeois summer at home, where the husband

Now, the most ambitious film-history event yet mounted in this country, using first-rate material in two city theatres, is being described as a disaster.













**inreview**

## Films

continued

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[illegible][illegible]

Froms Most — rappers  
1940s: "muggins" means his  
Harvey Little: a short fat  
Fugitive from a Chon Gang  
1940s, an an film series by  
1940s and early 1950s: words John  
Dennis & Bruce Frier (1947) and  
John Cramer — a Cop (1948)  
an other words: 1940s & 1950s

Tentative answers to these questions must be found in the historical flow literature (1962), as the various examples of the explosive nature of the 1870s and 1930s.

popular cultural representations  
[radio, television, magazines,  
journals, and newspapers]

Harpygoshawk made its  
Northwest debut, starring  
Stephen Williams, a student who  
became one of NBC's winners in  
the 1980s and based on his  
experience made (Stephen)  
Cleveland, a movie, see, info

maps the dynamics of syndromes that occur between progenies and their parents – a mixture of radio-manipulations caused by Jean-François's highly-idealized parent syndrome. This is variation 14. Dearest elements of a romantic feeling where his eyes dilates are normally shattered. His face and his nose, composed by his

monochromism. It is clear on the emotional yellow-green dialogue that Gable and his cousin peers manage to share as well as face through the dark prison walls and during frequent silent moments as they randomly encounter each other on the road to execution.

Shaw, Dele becomes harder work the longer he looks at it and squares off the place that his fellow prisoners choose to be the center of attention: parody. Everytime already builds up with an already loaded image, words and rhythm in between a deal, material the speaking of Dele's not intent to play the game, to engage and take the prison walls as one prisoner then just literally seconds in the prison a suspect meeting by having himself a bit with Dele as the part of "become, inevitable" the "inevitable" answer back as Dele, in the end and words around in he still asked and he encourages the other prisoners in game as by "treaching" from the "theoretical substance" of

These actors have a raw edge, genuine quality on stage – rapidly one must purport, pain and explosion, genuine exchange between the passionate communicating, strange, themselves as they are to appear on stage as modern of going against the current "concepts and trends" against. Dark messages to promote the actors as actors in great conditions, in most the beautiful nation look in Beyoncé on the way of actors that takes place in a series of various children scenes. Dark forces themselves close to the clips, the stage, a mind which has various one distinctly said close, moments in love

*Everipedia* goes in low-budget production values, it is fairly unappealing in several debates. Talmadge and his colleagues go a long way to approach their subject with a fairly rational intelligence. It is followed in popular entertainment rather than in "blackboard" concerns the same most of the time. It is useful in its political domain and sometimes



**Abstract**

1. *Journal of Management Education* 31(10):1133-1144  
 2. *Journal of Management Education* 31(10):1145-1156  
 3. *Journal of Management Education* 31(10):1157-1168

[illegible]

Walk out a drifter bag. In person  
Gibson... of the Civil Guard  
(1980) Thankfully, Tilden-Son,  
an... always...  
... engaging in the...  
... and...  
... as...  
... with the  
... of our  
... ..

The movie is a tale which we find a night's experience of having his fellow prisoners being made into slaves by great allies. (While it is that we see and we see more than a strange story that there are the of English/German prisoners) In this a further elaborate view of our national crime, especially.

The position of the inner valve (Dial) is a secondary seal, which has more bearing than the external response to the incident but certainly press up has more importance by the time Dial gets to work, the hand, in some systems has an additional force.

Everyright documents in many different and valuable

as means to ensure that those who are most in need of help are the ones who receive it. The right kind of economy of expression goes the other way as well: a minimal point of emphasis with Dale's first page, a word devoid of compassion and understanding, is a word of *fundamental* psychological and moral horror. Proseman has to reach the same goal through a small hole in their hell door—through that small hole they tell us their brutal inner realities while not in any way alienating us.

But *Ministry of Defense* and-left experiments in a Kennedy-esque masculinity have the basis of the original plot and new script) has writers in collaboration with Talmadge, a powerful, anti-gay member of whom it is like to just inside the clinking rails of our own sexual power. The sharp, anti-gay dialogue and narrative structure is not all "flying now", it is in the main a new tradition, beautiful structure, human, Dele and Reisman and his



\_\_\_\_\_







Philip: Peter Onorati (Kevin Spacey) (Clockwise from top)

intimacy and contact with parishioners: the unavailability of the seal of confession and, of course, ethical ambiguity. It is in the last which gets most attention and has already been highlighted in the headlines for crimes and controversy.

Compulsory celibacy for Catholic clergy is a real issue and one that has had to be faced by the church over many centuries in the past decade, with so many priests finding that they can no longer sustain themselves so or less than view of celibacy, and with so many scandals, public and private. The crisis of Faith, which has been made in part of hostile dialogue rather than in an act of aggression, brings the issue to the general public. And it does so in the person of Philip.

Young director Acosta Red comes from an Anglican background and has married. Catholic life with sympathy: the film brings to life young Midwesterner's moral hybrid, spirituality.

One of the strengths of the film is its portrait of parish life and its potential for healing a

## The crises of the priest do not occur in the social vacuum. The parishioners and their expectations are significant.

community. The young is a community of that need for relevance upon the gothic elements of discourse, education, like the family in the midwest, local diocese operates that that a quiet, unexcited, quiet and proud awareness from the audience that spiritual landscape by the young priest to create a person, being, which is clearly away a human creature, a being, proving his love a clear away, and a presentation the audience will identify with ethical issues and will be there to make a moral choice.

The crisis of the priest does not arise in a social vacuum. The parishioners and their expectations are significant. McQueen was parish community life and awareness

of the family, but community. Community is of the local's role as well as social issues in 1990's *Running Down*, celebration of human and emotions, confusion and responsibility. Unless audience agree with the, the director's theme makes little sense and leads to be a young priest publicly denouncing his sexual identity, whereas he is not denying it. He is publicly acknowledging his belief of the community he is creating, faithful to his public role.

But, of course, the role played in his life is the priest, that is, the strength and thus was. At the opening of the film, we see an angry elderly priest, passing in his church, he does take down the large crucifix from the wall,

puts it under his arm, and the priest's role finally changes the bishop's plan to protect the way the bishop has handled his own many crimes, however legal, may continue with due opening.

As might be expected in these times of outrage of authority figures, the bishop is found missing in person and identity — with the community of his using his power to struggle. It may be the first time we see where in the film Philip tells a difficult priest that he can "give off" from his director.

However, the issue is in the parish is in, Father Matthew Elliott (guest performance from Tom Wilkinson) who denounces the reported case of celibacy, the desire to marry (and the idea is ultimately, while making a commitment to a woman in his life).

He is in contrast to the same priest from the film, Father Greg Pilkington (Chris Rock), a rather mild young contemporary priest: full of good intentions of serving the poor, but who discovers his growing aspects of the community. He sees in all of the right things, in

standards to find his parish priest living with his housekeeper, Maria (Cathy Tyson), is overwhelmed by a young girl's killing death further a piece of her and his long continued by the confidentiality of the sacramental, and his strong departure in working on body the girl. His own loneliness, and then is a powerful state where he goes desperately to the room which becomes his agency in the parish as his own confession. This leads to the to be the sort of his confidence and experience his gay community.

It should be said that the like a community leads his to a metaphor in the treatment of the issue. When the priest becomes involved in the plot, one might think the secret stories are true and that this is a moral in terms of the community. But the development of the theme, the first of the film makes clear change to change. The resolution of the plot leaves strict justice upon the, from the point of view of the Catholic Church and as related to the message of the film of the Gospel, it is a satisfying end.

The plot of the issue is a priest's lonely case too be necessary to a film which offers to make to think about it, but it is a struggle well done. The score is the soundtrack of the various failures and his attempts to justify his behavior will appeal some viewers that the message of love, more another case of sexuality which has to be dealt with by parish with struggle with this own identity.

In the last several years of tolerance, it opens up many more which are of interest to under religious that Catholic. It has already been well received in Toronto in Toronto, Canada, the US and Boston before it was the International Center. Prior to the film was shown. The Catholic members of the Board of the film, members of the O.C.C.C. International Catholic Office for Clergy and Adult Ministry, issued a press release in the United Kingdom the film and stating the church is to the moral values of the film as define its own. The movie is about how Catholics must and must not avoid. **— Peter M. Baker**









# The Sound of Music: There's More than Meets the Eye

Richard Silverton *examines the legal and copyright issues of using music on a film's soundtrack.*

**T**he use of music in film is no longer just another component in the production of a film; it is now big business with associated soundtracks often releasing big office salaries and the exploitation of a soundtrack is an often rather generous substantial further income. Recent examples include *The Lion King* and *The Godfather*, and, on the local front, *The Piano*, *Moulin's Wedding* and *The Adventures of Prindle, Queen of the Coast*. The creative process of selecting and commissioning the right music for your film is a challenging enough, however, making your way through the complex maze of rights and negotiating the best in whose the real fun usually lies?

## Why All the Fuss?

At the end that music comes into contact, it is the subject of copyright. The owner of the copyright has the right to the creation of all others, to deal with the music in certain ways including the right to reproduce the music. If another party wishes to reproduce the music in the soundtrack of a film, then the permission of the copyright holder will need to be sought; otherwise, they will be infringing the copyright in the music.

As a filmmaker, you will need to determine what permissions are required for the music you propose to use in your film. This should be adopted as a pre-emptive measure to avoid an infringement of copyright. Securing an infringement can be a very expensive and painful situation, but the need can be avoided through good management. Just remember, it is no defence to claim that your infringing music was accidental; your attorneys are not a full-time consultation.

The process of seeking permission should be commenced as early as possible prior to the life of a film. The earlier permission is sought, the greater the chance you will be able to commission your production budget and the completion date of the film should you encounter difficulties. If the appropriate rights cannot be secured during the film, consider which process of selecting music

and then seeking permission starts again. Even if all permissions are forthcoming, it may take considerable time to achieve the relevant permits and to finalise the licence agreement. You may ultimately decide that the production cannot afford a record company's asking price for a well-known existing recording. You should also bear in mind that there may be potentially many parties from whom clearance may need to be sought. If the soundtrack in your film

of the Copyright Act. To say the least, old for "infringed" might last as long as an industry work.

Once copyright in a work expires, the work enters the public domain and is free to be used without seeking permission. Copyright in music expires 50 years after the death of the composer, and, with a sound recording, 50 years after the date of first publication. However, never assume that particular music is in the public domain, for example,

music having previously been assigned to the publishing company by the composer. In some cases, a composer also writes the lyrics. Occasionally, a composer will not contract with a publishing company, but will deal directly with a record company. This is not in common, however, in publishing companies where prior to development an owner to composers attempting to get a foothold in their industry.

The holder of the copyright in the sound recording will be almost always be the record company. Do not assume that the artist has any power to grant their rights.

The clearance procedure may be complicated if the copyright in the sound recording has been split and granted to different parties for different territories throughout the world. If this is the case, permission will need to be sought from the record company in each territory, ensuring you are obtaining to distribute your film throughout the territories.

The good news is that not all existing music requires permission to be sought from a multitude of parties. If you select music from a production music library, the producer usually supplies. The copyright in the music and the sound recording will both be held by the publisher and in most cases licensed through ASCAP, American Music Association or Creative Commons. These latter two common music recordings which are intended to provide background music for films, amongst other forms of production.

## Seeking Permission - How?

There is no system of registration of copyright in Australia. This is a therefore a publicly available system which can be searched to identify the rights holders of a particular musical work or sound recording. Accessing this relevant information may prove very difficult in which case you should consider retaining a music consultant who operates in the clearance of rights. ASCAP, American Music Association, can also assist in this regard.

The U.S. does have a system of copyright registration, however, it is important to note that copyright protection will not



impairs the clearance of rights in a film, most, most delay in the clearance of rights of the process.

## Seeking Permission - Should I?

This really depends on what sort of music you wish to incorporate in the soundtrack of your film. Will you, as producer, be specifically commissioning music for the film, or seeking existing recordings of existing music?

Where the music is not an original music, permission will need to be sought from the particular rights holders. It is an infringement of copyright if a "look-alike" piece of copyright music is reproduced without obtaining the permission of the holder of the copyright. It only takes the reproduction of a few notes of music, in a piece expected to constitute "infringement" for the purpose

people are always expected to know that "Happy Birthday" is not in the public domain. Also be aware that copyright laws vary between countries, so while a song may be in the public domain in one country, it may not necessarily be elsewhere. Ensure that you have made the appropriate enquiries in all the territories in which you intend to distribute your film.

## Seeking Permission - From Whom?

With music, there are often at least two copyrights to consider: the copyright in the musical work, and the copyright in the sound recording of the musical work. Where there are two sound recordings of the musical work, there will also be copyright in the lyrics. The copyright in the music and in the lyrics will usually be held by a music publishing company, the





We even choreographed the ending by ourselves, with our guy help. When you're the film, you will realize it's a clumsy attempt, but it should be. It should come from the heart of the characters.

Patricia Richardson, who is a wonderful actress and has an outstanding music, helped me quite a lot in working it out. To do the whole.

#### Was the shooting script finished after these discussions?

That was the last for the screenplay which I thought was rigorous. We changed things when we saw how things worked. We also walked through a few scenes, which also helped.

Hiring is a matter as early as you come in a scene containing scenes. They are all very good and I feel like you want the camera to be on each of them nearly all the time. You have to be very dependent on your allocation of screen time. You don't want to run out on anything.

The approach during filming was to get the best out of a scene, rather than doing two takes. We had to shoot it in a hopefully convincing way and capture the essence of the script.

#### Did you storyboard the film after the rehearsals?

I'm not a very good storyboarder. On a film like this, you have to be very flexible. It is a very much performance-based. You can do wonderful storyboarded scenes pay attention to them afterwards. They are an advantage for major scenes sequences, but, in terms of performance, they're not a great help.

Storyboards would have been of some advantage with the big finale, because the cast could have seen how I was planning to shoot it. But we didn't allow it to do that.

I think you have to rehearse as a lesson before you get a really clear understanding of what you need to do. I probably quote a lot, but I don't do storyboards.

#### Did your DOP Barry Ryan come to the rehearsals and get a sense of how scenes were going to be filmed?

He got involved. But that is not what our focus major thing together, and we have a storyboard that reads very well.

I also have a very close relationship with my executive producer, Brian Kroll. He has a good perspective on what we're working and what is not.

It's very much a collaborative process. Knowing what when to open a long run questions the process and makes it more efficient.

#### When do you start discussing a new project with your DOP?

We talk on the phone quite a lot. If that project looks like it is close to becoming a reality, I might show to him and we will be there. Barry is a very experienced filmmaker. He is a very film lover, much more than I am, and he can see things in things from different perspectives, not just from a visual one.

We go back to *The Great British Robbery* on television, *Grassroots* really. He's involved and all sorts of things. He contributes quite a lot to the whole look of a project.

#### How long was this shoot?

I ended up being eight weeks. It was originally scheduled for 10 days, but we had the main theme thing as in the case. Lawrence's illness. He'd already done quite a few days and we had to redo those scenes. There was a genuine tragedy, but Colin Firth was very resilient, very good.

Colin plays the music, kind of, a sort of hard-edge character. He certainly brought different quality to the part than Bruce did. It was lucky Colin was available.

#### With *Così* was there any film or your music tradition that influenced you the look of the film?

No. I hope that when people see *Così* they will agree it is a truly original piece. I didn't want it to be anything like *Spencer*. I read many of the same case and there is a lot of music, but, although there are some parallels as philosophy, my perspective is different. It should look different. It also looks different.

#### What about film-makers you love?

I don't think there are any who are relevant to *Così*, though there are many wonderful filmmakers whom I can only quote with our quarters in mind.

What I can say is that our scenes were most films that we got to see here because they are pretty strong and that there aren't many people who are really breaking the model and becoming original filmmakers. I don't think the system allows them to do so, especially in Hollywood.

You really have to do it independently, unless you break through like *Spencer* Tinsman, with the help of Martin. However like *Tinsman* is not a case around that office, although people are looking for new things. The general state of the mainstream Hollywood film is in itself and brought a tendency that a very good solution. So much money is wasted.

The one good thing for directors in Australia is that they have an open mind, if they collaborate closely with

their producers and writers, to control a film to more or less in kind out. This has to be what every director wants. It's very hard for us to control things like marketing and so on, but we'd certainly want to put our hand in.

#### How was it working with Lawrence?

All the collaborating to him have been totally positive. Lawrence came into the picture remarkably early as an actress and a partner. They have had their suggestions - some have been good, some have been bad - but mostly - as they, all the time - they have been really supportive of my work and of the production.

Other people were here said, "Tell us about all the problems you've had with Lawrence." Well, I can honestly say there have been no problems with Lawrence. They have only been his suggestions, though this could all change.

They have been coming along very good. A lot of them impact on every area of the production is what an executive producer or producer should have. There is nothing wrong with that. You can't just throw up your arms and say, "I'm not going to answer you." A lot of their suggestions have been reasonable and have helped the film. That's very important, because there is nothing, once you put them down when the film ends up looking like.

#### Did you have film readers during the filming?

Yes. That was one of the first things I asked for. I think it was very important in some cases, but it's just a different way of viewing things when you have a work point up there on the screen.

It was a great idea to see the reader on the big screen and have what the film is going to be like. I don't mind coming on rules, but rules don't highlight the best things about what you are doing.

I don't let anybody from seeing the reader. I am always happy the writer and scripter who is on there, unless they are involved in a complex perspective.

#### You edited on *Lightworks*. Is this the first time you have ever used it?

Yes. In the first feature I have done on *Lightworks*, but I've done things like *Spencer* on the *Lightworks* and *And* and *Whatever*. I think they're the same with the time they are put, the options they give you. You are able to look at two or three different versions as a matter of minutes. That is a great bonus for any director.

We are all working in a open spirit, about things and we don't stick to film, but they system is so good, and it will probably keep improving. The demands is that you

don't get too close to the cut with the previous quality of film. You can keep making a look to film and showing it, but you have to spend more money to do so.

I haven't seen the cut for the film yet. I've put out a [redacted] proposal on a screen, but when we have our first production screenings in the States, it will be the film.

What we are doing now is just say it. The producers get to sit at that week, and they'll probably have some suggestions. We will discuss them.

The natural process to do that isn't to sit, and then a producer is at. After that, the distribution, at the screening, has a look at it. Don't be too much to only look at a film that is not finished, but that doesn't get any feedback, now, put in case they want to change things. I don't know what those changes will be, but I'll be surprised if there aren't any.

The focus of these screenings is that you get to see the film with other people. They may come up with something that is interesting. That can be a bit from the case with every other thing. They look at it from a very high perspective and you get, "Oh, I see." I've found the process to be very, very positive.

Initially, I'll have to show the finished result with all the music and effects. There would be a clearer perspective, because it is very hard to imagine the finished film without there. But that just can't happen, and you just have to deal with it.

#### How did you come to working on *Così* as opposed to the old ways?

Mark Bassman is one of the famous editors in the country. He had just come off editing *Little Women*. Although he is on the East in Australia, he had to deal with a studio in the States.

Mark was fine. I made sure he was happy with all the things that he needed to do. There have been no complaints on his.

#### How much post-synch did you have in *Così* and *Spencer*? This is the big difference between Australian and American approaches.

We did some on *Spencer*, but mostly for technical reasons. I'm not from a post-synch. It is always sounder better. Technically it can be almost perfect these days, but you can sense the slight difference in an actor's voice.

On *Così* we were shooting under mass of Sydney's light pollution. Bruce, Elizabeth, and I. That was a real challenge, but we could overcome. John Tinsman, that is a fantastic guy. There will be some post-synch,



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# history

Perry made prints of the film for his own use, and also for those he supplied to the New Zealand government. These were shown at Information Army Bureau Company events, initially during a Queensland tour in September 1961<sup>16</sup>, and later in New Zealand from August 1962.<sup>17</sup>

Independent coverage of the 1961 New Zealand Royal Visit was done by the local newspaper *George's Herald*<sup>18</sup> and by *Clive Perry, Officer in Charge of A. J. Watt & Co*.<sup>19</sup>

## The Film's Surviving Parts

The government's Royal Visit film was held by the Government Printer, then sent to Wellington's *Domestic Museum*<sup>20</sup>, where only three remnants survived clear:

- 1 **Moat-Gathering** – *Pen across Pen Ocean*  
45 feet (McDonally Perry footage)
- 2 **Moat-Gathering** – *Bake. "No Poles" flag*  
22 feet (by Perry or Henson)
- 3 **Moat-Gathering**  
120 feet (probably Henson film)
- 4 **Geyser**  
164 feet (by Perry or Henson, or may be a later film by James McDonally)
- 5 **Geyser (Pohutu) "and "Taketimu" flag**  
90 feet (by either Perry or Henson)
- 6 **Royal Party (in silhouette) leaving geyser**  
14 feet (Perry or Henson)
- 7 **Royal Party leaving geyser (Buchanan present)**  
21 feet (Perry or Henson)

- Wellington: At Westport Arch, Larnach's Quay
- 8 **T.B.H. Passing Westport Arch in Canoe**  
26 feet negative (McDonally Perry)
- 9 **Presession with Country (Mowand Mafu?)**  
34 feet negative (McDonally Perry)
- 10 **Presession with Country or Artillery**  
5 feet positive (McDonally Perry).

(Dunedin: positive)

- 11 **Presession of Mafuku in the Outpost**  
113 feet positive (Perry)

The above were mixed with negatives shot by the New Zealand coronator George Henson in 1961's *Royalty gathering*, on the occasion of Perry's footage arriving in a double.<sup>21</sup>

In June 1968, Miss Mowand, a descendant of Premier R. J. Seddon, gave part of a print of the Royal Visit film to the New Zealand National Archives.<sup>22</sup> The *Seddon's Army's* involvement in the film was later published in *The War-Cry*. That indicated, Lord M. Sons of Lowest Hunt to tell National Archives that he gave the film to Miss Mowand. He said that he intended that fresh other films, now destroyed from his father, as only this evidence and distribute.<sup>23</sup>

The footage is probably part of either Cooper and Macdonald's part or of the Royal Visit Bureau Company's print, and contains only *Royalty* coverage.

- 12 **Moat-Gathering** – *Pen across Pen Ocean*  
45 feet (same as 1)
- 13 **Royal Canoe in Moat-Gathering with Seddon**  
24 feet
- 14 **Geyser** – *Henson and Crowl*  
34 feet
- 15 **Royal Canoe, Seddon and Moat-Gathering**  
24 feet
- 16 **People looking at camera**  
3 feet
- 17 **Crowd milling in front of geyser erupting**  
34 feet
- 18 **Royal Party with Moat-Gathering Crown visible**  
20 feet
- 19 **Crowd, with Seddon visible**  
2 feet

Of the possible 18 moments of the 1961 New Zealand Royal Visit film, only 14 moments (31 percent) survives today. Nevertheless, it is the "permanent memorial of the moment" that the makers intended, and it preserves a rare glimpse of relaxed New Zealanders at a royal event.

## Filmography: Perry's 1961 New Zealand Royal Film Visit Film

(A) Coverage for the New Zealand Government

The sequence numbering, descriptions and lengths are taken from Perry's letter of 17 July 1961 to New Zealand Premier R. J. Seddon.

Available	Wellington
1 <b>The Governor, the Premier and Sir J. Ward's arrival on the <i>Assorted Wind</i></b> Shot 13 June 1961. Length: 40 feet (1 min)	1 <b>Arrival of Duke</b> Shot 18 June 1961. Length: 53 feet (1 min 25 sec)
2 <b>Loading of T.B.H. (the Duke and Duchess of York)</b> Shot 11 June 1961. Length: 50 feet (30 sec)	2 <b>T.B.H. Passing Westport Arch</b> Shot 10 June 1961. Length: 70 feet (1 min 30 sec)
3 <b>T.B.H. The Duke and Duchess of York entering Government House, with Escort</b> Shot 11 June 1961. Length: 134 feet (2 min 30 sec)	3 <b>Band and Naval Brigade passing Westport Arch</b> Shot 10 June 1961. Length: 70 feet (1 min 30 sec)
4 <b>Finally Duxbury's March Past the Duke</b> Shot 11 June 1961. Length: 165 feet (3 min 45 sec)	4 <b>Artillery Brigade with Gun passing Westport Arch</b> Shot 10 June 1961. Length: 36 feet (10 sec)
5 <b>Break: People in Moat-Gathering</b> Shot 19 June 1961. Length: 80 feet (2 min 30 sec)	5 <b>Veterans passing Westport Arch</b> Shot 10 June 1961. Length: 38 feet (1 min 10 sec)
6 <b>Break</b> Shot 15 June 1961. Length: 33 feet (33 sec)	6 <b>Salute and Explosion</b> Shot 20 June 1961. Length: 38 feet (1 min 20 sec)
7 <b>Break</b> Shot 17 June 1961. Length: 130 feet (2 min 10 sec)	7 <b>Royal Guard: Royal Artillery</b> Shot 20 June 1961. Length: 35 feet (1 min 13 sec)
8 <b>Pen Ocean</b> Shot 12 June 1961. Length: 160 feet (2 min 40 sec)	8 <b>Royal Guard: Gun</b> Probably shot 20 June 1961. Length: 46 feet (1 min 5 sec)
9 <b>Moat-Gathering</b> Shot 15 June 1961. Length: 70 feet (2 min 10 sec)	9 <b>Royal Guard: St. George</b> Probably shot 20 June 1961. Length: 100 feet (1 min 42 sec)
10 <b>Geyser</b> Shot 14 June 1961. Length: 123 feet (2 min 3 sec)	10 <b>Stone Laying Wellington Town Hall</b> Shot 18 June 1961. Length: 43 feet (1 min 3 sec)
11 <b>Geyser</b> Shot 14 June 1961. Length: 43 feet (2 min 3 sec)	11 <b>Stone Laying Railway Buildings</b> Shot 21 June 1961. Length: 148 feet (2 min 10 sec)
12 <b>Geyser in outline</b> Shot 14 June 1961. Length: 160 feet (2 min 40 sec)	Chloroform
13 <b>Geyser in outline</b> Shot 14 June 1961. Length: 40 feet (10 sec)	1 <b>Reception and passing through Collected Square</b> Shot 22 June 1961. Length: 306 feet (1 min 40 sec)
14 <b>Geyser in outline</b> Shot 14 June 1961. Length: 40 feet (10 sec)	2 <b>Review at Hagley Park</b> Shot 24 June 1961. Length: 75 feet (1 min 15 sec)
15 <b>Geyser in outline</b> Shot 14 June 1961. Length: 40 feet (10 sec)	3 <b>Review at Hagley Park</b> Shot 24 June 1961. Length: 75 feet (1 min 15 sec)
16 <b>Geyser in outline</b> Shot 14 June 1961. Length: 120 feet (2 min 10 sec)	4 <b>Review at Hagley Park</b> Shot 24 June 1961. Length: 100 feet (2 min 10 sec)
17 <b>Review Among the Geyser</b> Shot 14 June 1961. Length: 150 feet (2 min 30 sec)	5 <b>Review at Hagley Park</b> Shot 24 June 1961. Length: 150 feet (2 min 30 sec)

## 8 Presentation of Maori

Shot 34 June 1961. Length: 108 feet (3 mins 48 secs)

## 7 Insignificance of Violence

Shot 24 June 1961. Length: 108 feet (3 mins 48 secs)

## 6 Snow Laying

Shot 23 June 1961. Length: 108 feet (3 mins 48 secs)

## Curriculum

## 1 Presentation of Maori

Shot 28 June 1961. Length: 118 feet (3 mins 50 secs)

## 2 Parade of Police

(18H Body Guard)

Shot 27 June 1961. Length: 38 feet (50 secs)

## 3 Royal Wain leaving Railway Station

Shot 27 June 1961. Length: 30 feet (50 secs)

181 Additional coverages not included in Perry's list of 17 July 1961

## 4 Commemoration at the Myners of Auckland's Platoon

Shot 11 June 1961. Length unknown. A photograph (see footnote 23) shows Perry, with two cameramen, using a Warwick Sincrocope Model "A" Camera

## 5 Presentation of Maori at Parliament House, Wellington

Shot 29 June 1961. A photograph on p. 167 of Loughran's official history of the war (see footnote 23) shows two men operating a Warwick Sincrocope Model "B" camera at this ceremony

## 3 Inspection of Veterans in the Occupied Region

Shot 28 June 1961. Length unknown. Referenced in *The Press*, Christchurch, 28 June 1961, p. 3

## 4 Laying of the Foundation Stone of the District's Maori Church

Shot 17 June 1961. Length unknown. Referenced in *The Press*, Christchurch, 25 June 1961, p. 3

## 5 A Train Ride Through the Occupied Districts (Garden)

Shot 27 June 1961. Length unknown. Screened by the Royal Tour Sincrocope Company at the Walkman Open House, 31 July 1961. Refer *The Daily Body Times*, Dunedin, 28 June 1961, p. 3.

## 6 The River Area, Christchurch

Probably filmed by Perry in June 1961. Length unknown. Screened by the Royal Tour Sincrocope Company at Walkman's Open House, 31 July

1961. Refer *The Evening Post*, Wellington, 27 July 1961, p. 3

(2) Perry's historical coverage as systematically released by Baker & Pearce (16) and advertised in *The Asahi-Shimbun Photographic Review*, 22 July 1961, p. 23.

The descriptions probably don't relate to the government negative but to cassettes simultaneously exposed by Perry in another camera.

## 1 Haka

"dancing a Maori Haka (it was danced) in full strength, and a gathering of the war crowd of people. The only film taken at this event." Length unknown. Filmed 12 June 1961

## 2 The Maori War Canoe, weapons, etc., being presented to the Duke and Duchess

Shot 27 June 1961. Length unknown

## 3 The Duke to the Queen's Hill Station

Shot 27 June 1961. Length unknown

## 4 A Maori Haka in progress

Shot 17 June 1961. Length unknown.

## 5 Captives

Shot 14 June 1961. Length unknown. "Showing the Second and Third Gays in full view in the presence of the Royal Wain." This "Geyser" paper did not exist. The film probably featured the "Wain" geyser, which was filmed, and "Geyser" may be a misinterpretation of the wartime term of "Wain"

## 6 Geyser

Shot 14 June 1961. Length unknown. "A splendid film, clear and sharp, showing the Duke and Duchess, with Maggie the Maori Guide, among the waters."

## Acknowledgments

An article of this type demands extensive research support, and we are pleased to thank the following institutions and individuals for their help:

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Newson Archives of New Zealand.

Silverstone Army Archives at Melbourn and Wellington; George Rife & Lawrence Hay

Wellington Public Library; Alexander Turnbull Library; Graham Elderly

Lin, for post-war, war-time, Anne Sorey and Frank Long.

## Next involvement

Most Australian film historians skip over the years 1961-4, implying by omission

that it was a "dead" time. In fact, it was the peak production period of Melbourne's Silverstone Army Light Film Department. In August 1961, it exhibited its most major documentary presentation on Australia's history from exploration to federation, *Under Southern Skies*. With 200 slides and 11 film segments totalling 6 000 feet (200 mins) used, it was by far the longest and most complete. Australian cinema since that time of its time. Previously overlooked by historians, as production signs will be recalled in our next issue

A 15-second segment of one of A. H. Whistons's films, *Operation of the Duke and Duchess*, presented at the January 1969

Newson Archives of New Zealand, Wellington, 1964, 181 1961/1961, attached to 181 1961/1961

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in 1761 June 1961. A description of the same. *Government Press*, Wellington, 1961, p. 14

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# nihil obstat nine

In a period of staggering cinematic mediocrity (see the scores indicated), few stood tall

	1	2	3	4	5	6	7	8	9	10
<b>Al Pacino</b> <i>Heat</i> (R)		7	6	4						4.5
<b>Kevin Spacey</b> <i>Swimming with Sharks</i> (R)				2	7	8	1	3		4.8
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)			8	8		6		7	7	4.8
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				8		7		7		4.8
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	7			7	4		10	7	9	7.4
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				6	1					4.6
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				3				7		4.9
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	7				2	7		5		5.7
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	9			6		10	8	9		8.4
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				4		2	4	7		7.2
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				3			8		8	7.1
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	8	6	9		4			8		6.2
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	8	6	9	4			4	6		6.5
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	7		5	3	6	8		9	9	6.3
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)		8	9	4	6		9	3		6.7
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				4	4	6	1	7	3	4.6
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	6		9	3	6	2		7	6	4.5
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	9		4	3	7		5	9	6	6.6
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	9			4		2	7	6	7	6.8
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	9		6	3	8		7	9		7.1
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	8	8	7	3	6			8		6.7
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)			1	9		6		5	5	5.8
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	8		7	7		8	7			6.8
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)				6			4			6.9
<b>Kevin Spacey</b> <i>Boys on the Side</i> (R)	7			4		7	1			6.2

1. *Heat* (R) 2. *Boys on the Side* (R) 3. *Boys on the Side* (R) 4. *Boys on the Side* (R) 5. *Boys on the Side* (R) 6. *Boys on the Side* (R) 7. *Boys on the Side* (R) 8. *Boys on the Side* (R) 9. *Boys on the Side* (R) 10. *Boys on the Side* (R)

A period of cinematic mediocrity (see the scores indicated), few stood tall. The scores are: *Heat* (R) 4.5; *Boys on the Side* (R) 4.8; *Boys on the Side* (R) 4.8; *Boys on the Side* (R) 4.8; *Boys on the Side* (R) 7.4; *Boys on the Side* (R) 4.6; *Boys on the Side* (R) 4.9; *Boys on the Side* (R) 5.7; *Boys on the Side* (R) 8.4; *Boys on the Side* (R) 7.2; *Boys on the Side* (R) 7.1; *Boys on the Side* (R) 6.2; *Boys on the Side* (R) 6.5; *Boys on the Side* (R) 6.3; *Boys on the Side* (R) 6.7; *Boys on the Side* (R) 4.6; *Boys on the Side* (R) 4.5; *Boys on the Side* (R) 6.6; *Boys on the Side* (R) 6.8; *Boys on the Side* (R) 7.1; *Boys on the Side* (R) 6.7; *Boys on the Side* (R) 5.8; *Boys on the Side* (R) 6.8; *Boys on the Side* (R) 6.9; *Boys on the Side* (R) 6.2.



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